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THE OPEN-AIR PULPIT OF GRACE CHURCH, NEW YORK BY SAMUEL HOWE

THAT Dr. Huntington lived long enough to inspire some one to present to the New World so timely an evidence of its daily need as an outside pulpit on the Great White Way of the New Metropolis is something for which we should all be devoutly thankful.

We are also to be congratulated on the subject he selected for its adornment, upon the architect who had the matter in charge and upon the sculptor to whom was entrusted the interpretation of the theme.

An open-air pulpit is an innovation and a departure; this, so far as is known, seems to be the only

one on the continent. Outdoor preaching, as a method of reaching the man of the street, is by no means new to the old country—France, Italy and England have many pulpits built on the outside of churches or near by on crossroads. The Mother of Parliaments, so her history tells, assembled in large multitudes to hear the appeal of Hooker and Latimer at St. Paul's Cross again and again. The great controversies of the time were fought out in this manner. The banners of the Armada were carried in triumph and laid at the feet of the speaker. It is scarcely likely that the open-air pulpit of the New World will witness any such scene, but there are, doubtless, preachers who will gladly devote their energies, grappling with the vital problems of the day, appealing to the hearts with firm grasp of their subject and of themselves, and not



PULPIT, CENTRAL PANEL

JULES EDOUARD ROINÉ, SCULPTOR

Open-Air Pulpit, Grace Church



PULPIT, SIDE PANEL

J. E. ROINÉ, SCULPTOR

satisfied to reach merely the ears of the multitudes in endeavoring to solve the greatest question, What sort of life is worth the living? This pulpit is well placed. At Tenth Street Broadway deflects slightly to the west of the course it holds below, so that the corner here stands at the end of a vista, an effect which in itself is rare in this rectangularly planned city. The spot is known throughout the land, and Grace Church is dear to the hearts of many. No sooner had the rector dropped his numerous labors in this city than the opinion of the public was voiced by the press and regret was heard on every side.

League Exhibition. With its well-grown trees and picturesque shadows this drawing might have been called "Grace Church Fifty Years Hence."

The pulpit will stand in the center of a pavement, as the accompanying drawing shows. The suggestion of Mr. Renwick for a screen building is also indicated to stand over the playground of the choir boys, thus hiding the unsightly commercial loft building which intrudes on us to-day. Of course, it will be in keeping with the church and in some way can possibly be made to contribute to her support by the rent of offices.



PULPIT, SIDE PANEL

J. E. ROINÉ, SCULPTOR

Perhaps the most significant for graphic exactitude is the editorial which appeared in the *New York World* under the heading, "A Garden in the City's Heart," for it portrayed exactly the way all who knew him felt about the man. No more graceful tribute to his memory could well have been paid. The writing voiced the homage so widely felt. Now that the building at the corner has been removed the garden will be planted during the spring and known as "Huntington Close." The effect is represented in the drawing reproduced herewith and which hangs in the Architectural

The sculptor, Mr. Jules Edouard Roiné, is known broadly because of his intellectual equipment. The idealism and exquisite rendering of a plaque, "The Dawn of the Twentieth Century," for which the French government gave him a special medal, need no comment. This alone is an acceptable evidence of skill. He apparently does not need any stimulus that we could supply, judging from the boldness of his attack of the subject and the keenness of his realization of its lessons.

Why the Beatitudes? one might ask. "Because," in-

Open-Air Pulpit, Grace Church



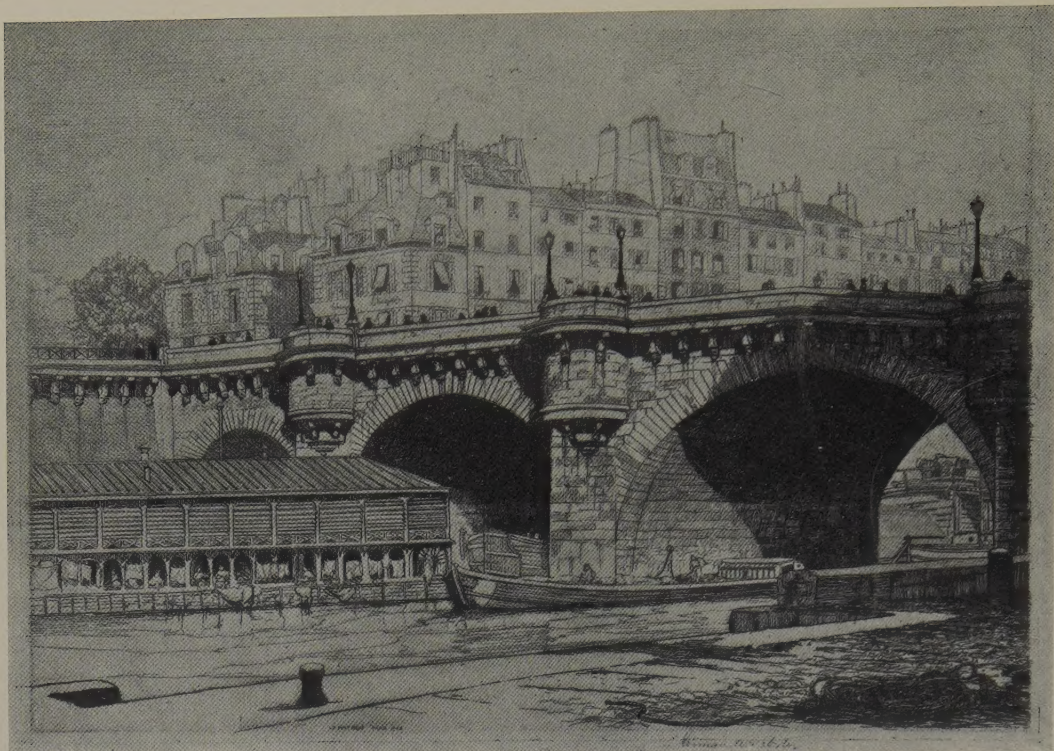
Drawing by Samuel Howe

OPEN-AIR PULPIT, GRACE CHURCH

WILLIAM W. RENWICK, ARCHITECT

stantly comes the response from the clergy, "the Sermon on the Mount preached in the open was so wonderful a representation of the underlying philosophy of His teaching and of the urgent need of the times. We are after power and money, His teachings glorified the sacrifice of self." We have

but to glance at the work of Mr. Roiné to see how closely he had become in touch with this philosophy. Delicacy and subtilty of touch with breadth and vigor are shown in the cast. How much will survive in the marble remains to be seen. It is to be hoped that the varying textures will be preserved.



PONT NEUF

BY HERMAN A. WEBSTER

THE ETCHINGS OF HERMAN A.
WEBSTER, A.R.E.
BY MARTIN HARDIE

THERE are wonderfully few etchers to-day whose work strikes a note of imagination and individuality. One of that small company is Mr. Herman A. Webster.

An artist's life is written in his work, and the cold facts of his biography are of little real importance. So I put here merely a few outlines of Mr. Webster's career, the milestones that mark the route along which he has proceeded. It has been a career of strenuous activity, for the artist who now prints his finely wrought plates in his studio in the Rue de Furstenberg at Paris has graduated at a famous university, traveled round the world, spent two years in commercial life, toiled as general reporter to a big daily paper, worked in a coal mine and acted as assistant cashier in a bank. And the tale of his years is only just over thirty, for he was born in 1878. Need I add—for an English reader it would be quite superfluous—that Mr. Webster is an American, with New York as his native city?

Mr. Webster came into the world with an innate love of art. In his schooldays he made posters for

the school games, and at Yale he was one of the editors and a valued illustrator of the *Yale Record*. This love of art was fostered by a visit to the 1900 Exposition at Paris and by a tour in Japan and China. On returning home his desire to adopt art as his life calling was checked by family opposition, and, at his father's wish, Mr. Webster—in the office of the *Chicago Record-Herald* and elsewhere—served two years of bondage to commerce. Determination, however, won its way at last, and in February, 1904, he set out to Paris with the family consent to “try it for a year.” That year is still continuing.

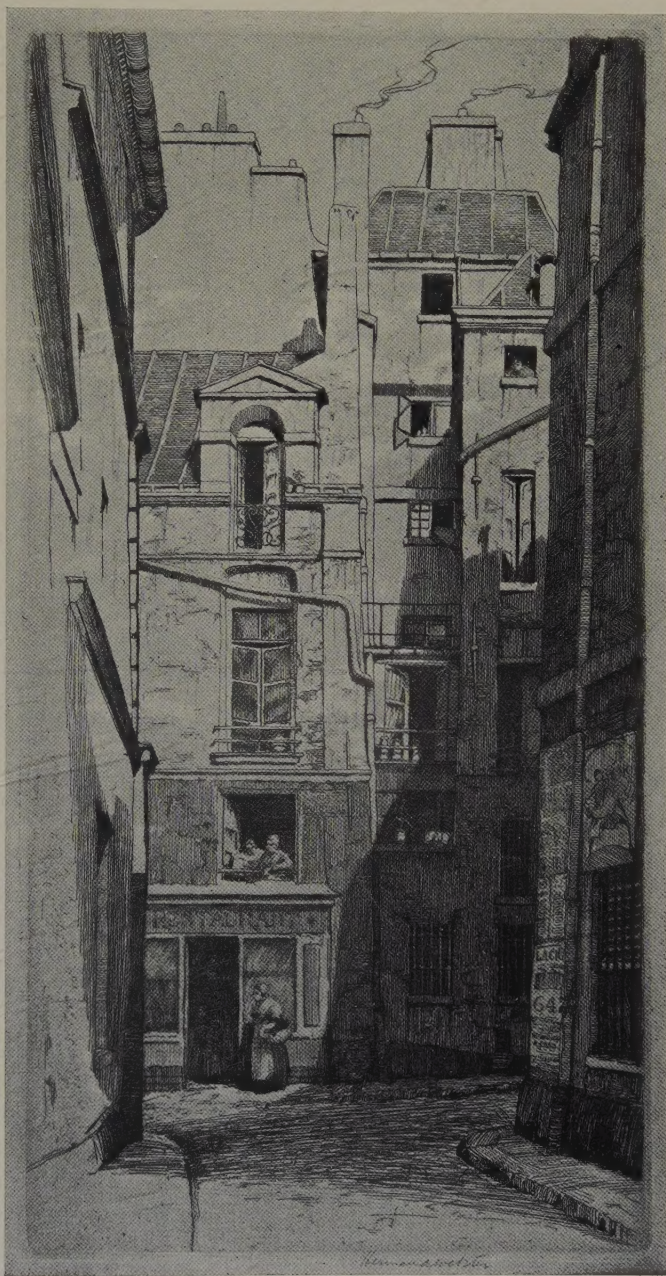
Soon after his arrival in Paris chance led him to the Bibliothèque Nationale, where he saw some of Meryon's etchings, and fell instantly under the spell of the great artist whose sinister needle first revealed the mysterious and somber poetry of Paris and the Seine. From Meryon and from books he forthwith taught himself to etch, receiving no outside instruction, but evolving his own methods till he attained mastery of the “teasing, temper-trying, yet fascinating art”—a mastery the more valuable and complete in that it was based on his own experience. A first attempt was made from his studio window in the Rue de Furstenberg, and

Etchings of Herman A. Webster

some copper plates went with him on his autumn holiday at Grez, that "pretty and very melancholy village" in the Forest of Fontainebleau where Robert Louis Stevenson met the romance of his life. A pilgrimage to Spain in the spring of 1905 was the source of several spontaneous and effective plates, among them *St. Martin's Bridge, Toledo* and *Mirada de las Reinas, Alhambra*. Up to this point Mr. Webster's work may be considered, in a large measure, tentative and experimental, but from 1906 onward he has found in Normandy—at Pont de l'Arche and Rouen—at Bruges, and, above all, in Paris, the inspiration for a series of plates noteworthy for their fine craftsmanship and their expression of individuality. They have won him the recognition of connoisseurs and public without his passing through any period of undeserved obscurity. At the Paris Salon, at the Royal Academy and in his native land his etchings have constantly been exhibited and admired. Nor must I forget to add that in 1908 he was elected an Associate of the Royal Society of Painter-Etchers, which under the presidency of its veteran founder, Sir Francis Seymour Haden, has done so much to foster the revived art of etching.

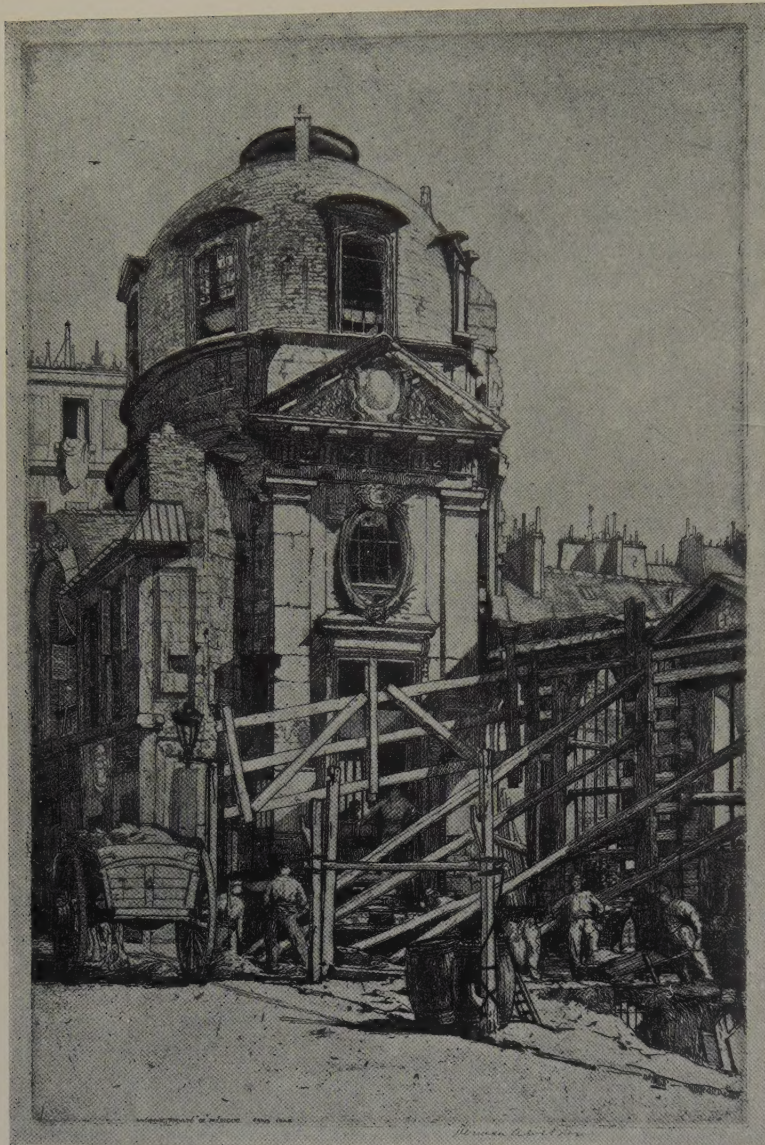
It is of some of the chief works produced and exhibited during the last three years that I have now to speak, and in doing so may, perhaps, indicate a few leading characteristics of the etcher's work. His chief delight is in the nooks and corners of Old-World thoroughfares and *culs-de-sac*, where deep shadows lurk in the angles of time-worn buildings and sunlight ripples over crumbling walls, seamy gables and irregular tiled roofs. Of such is a series of subjects found in old Rouen—the *St. Ouen*, the *Rue du Hallage*, where the cathedral spire towers high above old timbered houses, and that charming plate with the title *Old Houses, Rouen*, a quaint corner of tenements whose high-pitched roofs stand propped against one another for all the world like a castle of cards. And so we pass to two courtyard scenes—belonging, like the Rouen sub-

jects, to the year 1906—the *Cour, Normandie* and *Les Blanchisseuses*. In both we find the artist becoming more adept in using broad and balanced disposition of light and shade to give not merely chiaroscuro but the suggestion of actual color, and more skilled in adding exquisiteness of detail to refined truth of visual impression. *Les Blanchisseuses*, in particular, with its rich mystery of shadow, with its sunshine falling on white walls



OLD HOUSES
RUE HAUTEFEUILLE

BY HERMAN A.
WEBSTER



ANCIENT FACULTY
OF MEDICINE, PARIS

BY HERMAN A.
WEBSTER

and lighting the seamed interstices of plaster and timber, has an indefinable charm that, for myself, at any rate, makes it a high-water mark in Mr. Webster's art.

It is but natural that an artist of Mr. Webster's temperament, a devoted admirer of Meryon, should become absorbed in Paris herself and endeavor to put upon copper plate the *poésie profonde and compliqué d'une vaste capitale*. The Bruges and Rouen plates showed Mr. Webster to be keenly susceptible to the magnetism and charm of medieval tradition, but Paris, steeped in sentiment even more than Rouen or Bruges, was to

rouse a still greater warmth and feeling. His *Rue Brise Miche* found its way to the Royal Academy, and was also honored by publication in the *Gazette des Beaux-Arts* (July, 1907). Very akin to it in restful balance of composition and in fine shadow effect is the *Rue de la Parcheminerie*—of special value now, for the old street has disappeared largely since the making of the plate. *La Rue Cardinale* has affinity of general treatment, and is not the least interesting for an amazing *tour de force* in the rendering of color and texture in the striped blind over a shop front. A fourth plate, perhaps even finer than any of these in its force, directness and concentrated simplicity, is the *Rue Grenier sur l'Eau*. There is much of Meryon in its clear, crisp line work. The buildings that Mr. Webster depicts are, like Meryon's, far more than a prosaic record of architectural features. There is a spiritual and human suggestiveness behind the mortar and bricks of his pictures; as a poet of his own nation has it, they are "latent with unseen existences."

Another plate of this *Quartier Marais* series is a noble representation of Notre

Dame, showing the splendid mass of the cathedral rising above the irregular houses that face the Quartier Marais and the Quai aux Fleurs. There is freedom and charm in the treatment of the foreground, where a little tug puffs along the river and the big barges move cumbrously under the lee of the near bank, and in the middle distance where the light plays pleasantly over the old houses; but the roof of the cathedral itself, put in with unpleasing rigidity of line, comes like cold fact in the middle of romance. It is as though Meryon here had imposed his weakness as well as his strength upon Mr. Webster, for in the

Etchings of Herman A. Webster

Morgue, for instance, the one small blemish is the ruled precision of the lines upon a roof. A fitting companion to this vision of Notre Dame is *Le Pont Neuf*, another of the etcher's largest and most distinguished plates. The stern solidity of the bridge, with its massive masonry, its corbelled turrets and its deeply shadowed arches, makes pleasing contrast with the irregular skyline of the sunlit houses that rise beyond.

It may be said of all of Mr. Webster's etchings—and perhaps there could be no higher praise—that each possesses the faculty of provoking fresh interest. That is certainly the case with some of his most recent plates. One is an interior of St. Saturnin, Toulouse, which will be among the *rariora* of the collector, for the plate unfortunately broke when twelve proofs only had been printed. Gothic canopies and tracery are drawn with loving care in the *Porte des Marmousets*, *St. Ouen*, *Rouen*, but it is the mystery of shadow in the deep porch that supplies the true theme. A church porch has also supplied the subject of one of Mr. Webster's latest works, *Notre Dame des Andelys*. The ordinary observer will delight in this beautiful rendering of architecture. Those who have real knowledge of etching will appreciate it still more for its clever biting and for its subtle delicacy of line so cunningly used for the indication of stone, glass and woodwork with their different surfaces and textures.

That plate of *Notre Dame des Andelys*, though not the most instantly engaging, is, perhaps, the most accomplished which the artist has produced. It is in this accomplishment that from the coldly critical point of view I see an indication, a hint only, of possible danger.

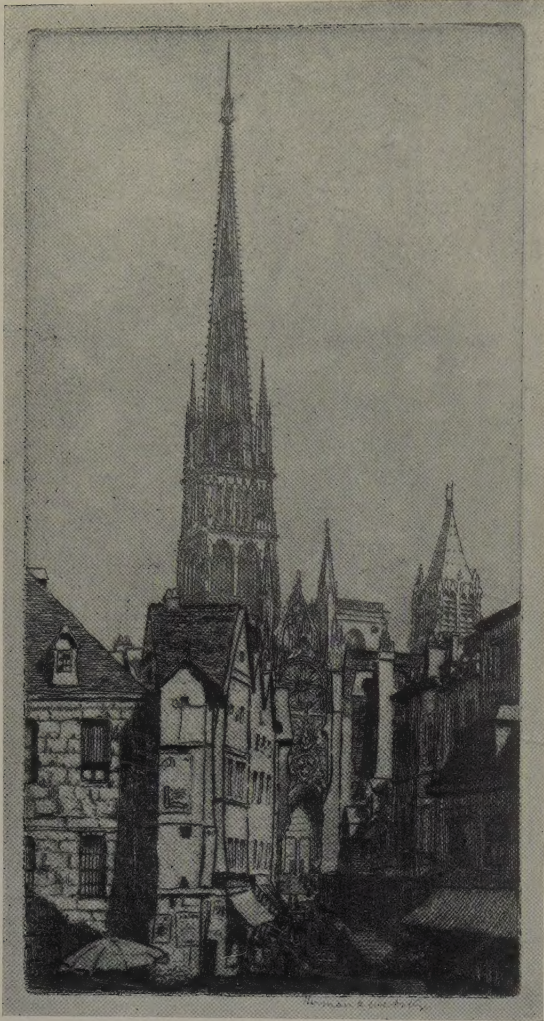
Here, and to some extent in the *Pont Neuf* and the *Rue Grenier*, the careful, tense, concentrated work shows almost too disciplined a self control. Close study of these prints gives just a touch of the irritation that comes from watching the monotonous perfection of a first-class game shot or golfer, bringing a malicious desire for some mistake or piece of recklessness. The true etching always appeals in some degree by its spice of adventure, by some happiness of accident, and so while the *Pont Neuf* and the *Notre Dame des Andelys* rouse full admiration and respect for



RUE PARCHEMINERIE
PARIS

BY HERMAN A.
WEBSTER

Etchings of Herman A. Webster



THE CATHEDRAL

BY HERMAN A. WEBSTER

their splendid artistry, the more haphazard methods of the *Rue Brise Miche* and *Les Blanchisseuses* touch a far deeper note of sympathy. They have in them the breezy, natural oratory that is often so much more stirring than the fluent, polished periods of the accomplished speaker. But even where Mr. Webster is most precise in his articulation, most resolute in his adherence to familiar truths, he always combines with this a personal aspect and a power of selection that, disregarding the commonplace and petty, lend poetry to the interpretation.

In studying the work of a young etcher—and Mr. Webster is still young as an etcher—it is almost always possible to trace certain influences which, quite legitimately, have acted upon his choice of subject and his technique. In one of his

first etchings, *The Court, Bourron*, the Whistler influence is frankly apparent. *Les Blanchisseuses* is in no sense an imitative plate, but I should have said it was the work of a man who knew Whistler's *Unsafe Tenement* by heart. And there comes in the critic's danger of leaping to rash conclusions, for Mr. Webster tells me he never saw that print by Whistler till long after his etching was made. For the Meryon influence, which is clearly apparent in much of his work, Mr. Webster makes no apology. "I have done my best to simply learn from him not to steal"—that is his own expressive way of putting it.

Mr. Webster has not learned from others at the cost of his own individuality, and one reason for the freshness that characterizes his work is that he is one of those who like to transfer their first impressions of nature direct to the plate in the open air. With very few exceptions that is how his etchings have been made. Another chief excellence in his work lies in the fact that from the first he has been his own printer. Here he has no need of any artifice; there is no trace in his etchings of the meretricious printing which Whistler condemned as "treachery." Light and shade enter into charming alliance in his prints, but line is always of the confederacy, and it is to purity of line that the shadows which tell so strongly owe their strength. In the very depths of them there is always a luminous gloom, never a trace of the harshness and opacity that come from slurred workmanship and reliance upon printers' ink.

Perhaps I have said too much already, for Mr. Webster's work is well able to speak for itself. But there is one noteworthy feature, common to all his plates, that claims attention, and that is his power of rendering sunlight. If he loves dark and dingy thoroughfares with dilapidated roofs and moldering plaster it is for the sake of those quaint shadows that peep from their recesses and climb the high walls, and still more for the patches of brilliant, quivering sunlight to which the shadows give so full a value. He seems to hear, like Corot, the actual crash of the sun upon the wall—*l'éclat du soleil qui frappe*.
M. H.

THE eighty-fifth annual exhibition of the National Academy of Design will open in the galleries of the American Fine Arts Society March 12, closing April 17. Varnishing day is set for March 11, from 9 A. M. to 12 noon. The hanging committee will be H. Bolton Jones, John W. Alexander and Isidore Konti.

THE STUDIO

THE PAINTINGS OF PROF. HENRY TONKS. BY C. H. COLLINS BAKER.

FROM remote times the annals of art have been spattered with dissensions. Always, I suspect, what they called Classicists opposed what were known as Romantics or Impressionists. How hot these discussions were in the Mas d'Azil grottoes I cannot say, but we may be fairly sure that the quicksilver was at its highest when David, and after him Ingres, bitterly faced Watteau's influence and Delacroix. In those days no sort of compromise or fusion was possible; pharisaical and narrow, Ingres until his death was militant. What, we might speculate, would be his attitude towards an art based upon his punctilious regard for *le dessein* and expressed in a rich impressionism?

Mr. Henry Tonks, Assistant Professor of drawing in the first school of draughtsmanship in England, principally acknowledges that Ingres has been for him a sort of goal, and none aware of his draughtsmanship can doubt his classicism in this respect. On the other hand *The Strolling Players* and *The Bird Cage*, as yet his chief works, are distinct landmarks in the impressionism of Renoir or Degas. Thus he affords us the spectacle of what I must not be misinterpreted in calling the finest academic tradition consorting with, and indispensable to, an impressionist's point of view.

In these two pictures of 1907 and '8 we see in the full flower what in the bud characterized his earliest paintings; his outlook has practically remained the same. To explain this we merely must recall that he became professionally a painter when his views on life were fairly set; and in wondering, as we may, that his work bears no trace of the untrained draughtsmanship usual in those who take up art comparatively late, we must remember

that his earlier profession was surgical. For in this he had reached a conspicuous proficiency: he had been house surgeon, demonstrator of Anatomy, and finally F.R.C.S., before he was thirty. The equipment, then, which this special scientific knowledge of anatomy gave for his new profession we can easily understand and hardly over-estimate. Born in 1862, Mr. Tonks, long before he was a painter, was deeply influenced by the graceful romance of Walker, and Millais' eminent ability to portray the elegance and charm of ladyhood. How deep these influences were we may assess by the fact that they are with him yet, reinforced by that of the French *dix-huitième* masters.

From Clifton College, Mr. Tonks entered the hospitals, there to win and quit a position of high



SELF PORTRAIT

BY HENRY TONKS

Henry Tonks

promise. For all the while in secret he had fostered an ambition to become a painter, and as a means of fostering it had put in his evenings at Westminster School of Art. No method, as it happened, could have been so successful, since thus he came under Professor Brown's notice. From 1887 Mr. Tonks studied under him, at night, till 1893, when Professor Brown, becoming Principal at the Slade School, invited him to come there too as his assistant. In this way, then, our artist finally cut himself clear of his medical attainments and their prospects.

For some sixteen years Mr. Tonks has been at the Slade, and it would be difficult to exaggerate the influence he has exercised. His especial gift, I think, was an impetuous enthusiasm for a beautiful ideal. With it he could make, as he would say, a student see—see, that is, not only the surface facts and accidents, or the incidental ugliness of any given model, but rather the high potentialities of every form, bringing home to the student not so much how bad his drawing was as how much more a Watteau or a Holbein had seen in the particular given case. In short he could pass on his own zest for the fine interpretation, and something of his scientific appreciation of bone-form and structure. Above all he did not leave the student quite discouraged on his “donkey,” since he managed to leave with him an ideal. Realising that the great thing is to fan intelligent enthusiasm, he spared no trouble to raise a tone of taste and aspirations. Guided in all this by the Principal, whose impeccable science and justice were to the students the background for his own impetuous, and sometimes, I daresay, rapid advances to new points of view, Mr. Tonks must have part responsibility for the striking record of the Slade.

From 1891 he became an exhibitor in the “New English” shows. His first oil, a little and charming piece full of Walker's and Millais' delicate refinement, was hung in 1894. The following year, with *The Chestnut Roasters*, he began upon the problem that still engages him, of painting the effects of firelight. In those two pictures are the principal *motifs* of all his work in oils: the interpretation of young womanhood, surprised by us in some wistful reverie; the intricate subtleties of tone and atmospheric light in interiors; and the mass and texture and iridescences of silks and stuffs suffused by the full vibrant light of day, or smouldering in the shadows of a firelit room. While in the main finding new inspiration from similar themes, his colour scheme, execution and tonality have passed through marked phases.

What is, I think, the most personal and valuable



“THE BIRD CAGE”

BY HENRY TONKS
(In the Collection of His Honour Judge Evans)



(In the possession of L. F. Harrison, Esq.)

"THE CRYSTAL GAZER"
BY HENRY TONKS

Henry Tonks

motif of his work was clear in the large *Toilet* of 1896; the small *Toilet* of a year or so later, and in the *Girl with a Parrot* of that period. In *The Crystal Gazer* of 1906, and *The Bird Cage* of 1907, it had but acquired a more beautiful expression, it was but seen in a more accomplished setting. His *motif* lifts his work clear of mere brilliant observation and of mere narrative; it makes it lyrical. Though his figures are set about with shimmering stuffs, rich harmonies and all-saturating light, yet it is their humanity and the implication of their complexities and mysteries that make them beautiful. There is in these pictures an atmosphere of sub-conscious expectancy of and wonder at we know not what. The women in *The Crystal Gazer* and *The Bird Cage*, indisputably ladies through and through,

are surprised by us at some moment of mute question, prescient of calamity. Why, we wonder, this troubled communion with the Fates? What has happened that this little-more-than girl, with her air of pure serenity, thus pauses in her dressing to gaze into the pool of mystery? The girl whom at *The Bird Cage* we intrude on, too, is obsessed with dreams. Absently, yet tenderly, she feeds her pet, while presage of the tears and gladness her womanhood will know flushes her face with pleasure and unconscious regrets. As beneath the gaiety of Watteau's *fêtes* flowed a *bourdon* of gentle melancholy, so in the most individual of Mr. Tonks' interpretations of young womanhood, behind the daintinesses and sumptuous array, in spite of the clear light and sparkling colours, there stirs this breath of sub-conscious apprehension.



"THE STROLLING PLAYERS"

(In the Collection of His Honour Judge Evans)

BY HENRY TONKS



LEAD PENCIL DRAWING
BY HENRY TONKS

Henry Tonks

Personally he is attached to a story, a subject, in the anecdotal sense or in the analytic. This we have seen illustrated in his pictures of children, and of firelight phenomena. His success with these is not, I think, comparable with that of the others I have named. His sympathy with or rather his comprehension of children does not enable him to reach their queernesses and elusive qualities in the degree that he can suggest the mysterious humanity of girlhood when it is opening or just has opened into the full flower. And while it is this quality that calls out his instinctive sense of romance and poetry, it is to his analytic vein that the questions of firelight appeal. So that in these subjects he most nearly approaches the impressionism of Monet or Pissarro—an impressionism that deals less with pictorial conditions of unity and repose than with the science of optics.

It may perhaps be objected that one of his most charming creations is the little girl carrying with concentrated care a tray across the foreground of *The Strolling Players*. But her charm, I think, lies not in her active childishness; rather in the patent fact that she has early assumed the seriousness and business of life. And the yet smaller child seated on the left, is of another *timbre* compared with those I have in mind.

The heads of these two children represent Mr. Tonks' most personal expression in pigment; they are in point of technique his special signature. Contrasting with them his painting of the *Toilets*, *Blind Man's Buff* and *The Girl with a Parrot*, all belonging to the late nineties, one notes that his gain in richness, in device, and purity of colour has been striking. The most fastidiously painted of them all, I think, is the last named, a picture much



PORTRAIT OF MRS. HAMMERSLEY

(In the possession of Hugh Hammersley, Esq.)

BY HENRY TONKS



"THE BABY'S BATH"
BY HENRY TONKS

Henry Tonks

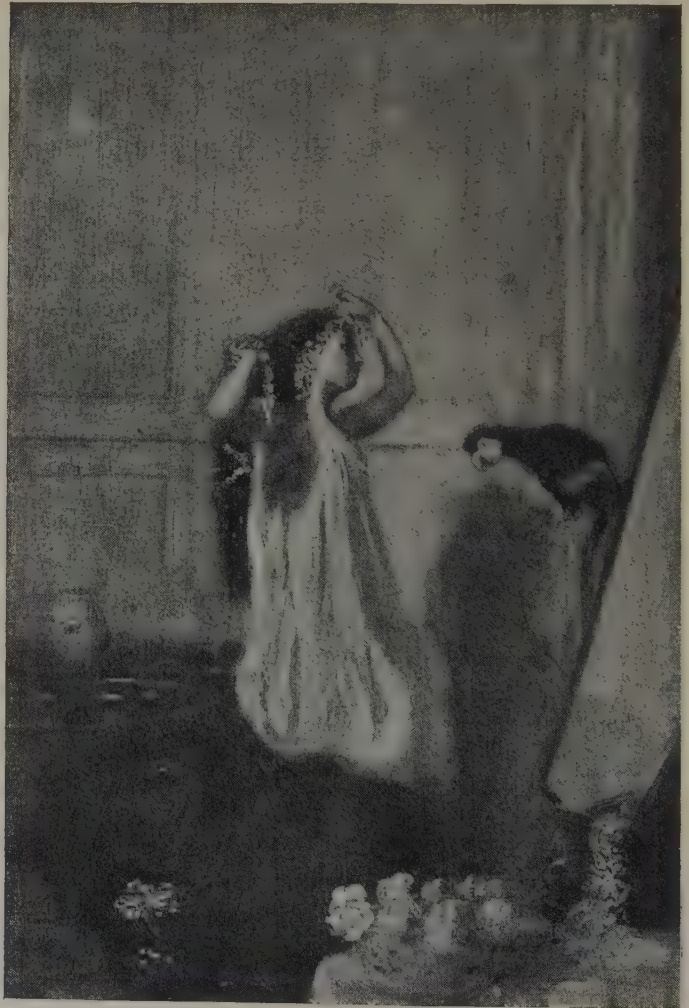
relished by Charles Conder. By Mrs. Conder's kindness we are able to illustrate it here. In this small piece the painter, experimentally I daresay, carefully attained, and kept all through, that opposition of transparent to economically loaded pigment that may rightly be esteemed of all methods the most pleasing to the eye. That it is perhaps the most difficult to maintain is certain.

Compared with his technique in oils that of his water-colours is more precious; in them he practises a master's selection of nothing but what is indispensable. Certain of his landscapes, his sketch portraits, and interiors in the latter medium are the type of style and elimination. Very reticent, devoid of surplusage, and filled with an instinctive colour, they wear a distinguished aspect of mastery and taste. In the heavier medium Mr. Tonks but rarely does landscape. I recall but three or four, among them, *The Escaped Bird* of 1900, and *Chalk Cliffs*, a remarkable harmony of blues, opalescent greys and white. In his capacity as designer no picture has given him a finer chance than his *Pastoral Play* of 1899, and the beautiful portrait of *Mrs. Hugh Hammersley* (1904). The latter (page 8) is a splendid decoration in a scheme of black and silver foiled by notes of glowing depth.

To sum up Mr. Tonks' position and achievement, as far as one may in the case of an art that has not reached its maturity, we have to keep in view his various range, as a line draughtsman and as a painter in oils and water colour. Also we must consider his associations and the influences he has undergone. Thus, his early admiration for Millais and Walker, his subsequent and sympathetic engagement with Watteau, and his close intimacy with Wilson Steer, are essential to a grasp of his components. In all his work the most distinguishing factors are a decisive and crisp sense of form and an unrivalled sympathy, at the present day, with the gracious refinement of femininity. As a colourist he has achieved his best in the quiet symphonies and wonderful rich-

ness of *The Crystal Gazer* and *The Bird Cage*. Remarkably self-critical as he is, the rate of his production is comparatively slow. Pictures that fail to pass his scrutiny are destroyed. When in due perspective the later phases of impressionism are seen and sorted out, works such as *The Strolling Players* and those I have just named will be allotted distinguished rank. They will be honoured for their brilliant achievement of light and atmosphere; for their integrity in draughtsmanship, and above all for the spirit in them that expresses the romance and tender beauty of womanhood. And in those days, I think, as rare examples of line expressing projection and subtle movement Mr. Tonks' drawings will fill space that is devoted to old masters on the walls of the academies.

C. H. C. B.



"THE GIRL WITH A PARROT"

(In the possession of Mrs. Conder)

BY HENRY TONKS



"ENTRANCE TO A MONASTERY CHURCH, CUENCA"

BY LUDWIG RÖSCH

AN AUSTRIAN PAINTER IN
WATER - COLOURS; LUDWIG
RÖSCH.

LUDWIG RÖSCH, whose work as a water-colour painter is now introduced to readers of *THE STUDIO*, is a native of Vienna. The son of an artist, he received his first instruction in art from his father, studying later in the *Kunstgewerbe Schule* and the Imperial Academy in Vienna. His subsequent career has been marked by vicissitudes bordering on the romantic. For twenty years he has been absent from Vienna, visiting first one country and then another, and often undergoing serious hardships. When in Edinburgh things went so badly with him that he was on the point of joining a merchant vessel with the intention of working his passage to India, so that he might

study its ancient architecture; but the timely sale of a few pictures was the means of directing his steps to Spain instead. Here he spent seven years, in the course of which he visited many of the old cities, whose architectural glories have formed the subject of a very numerous series of drawings executed by him. In Spain, where at first he endured many privations, his work came to be greatly appreciated; the State acquired several of his drawings and a gold medal was awarded to him. France, Switzerland, Germany and Italy have in turn been visited and their ancient architecture explored by Herr Rösch, but nowhere has the fascination exercised on him by the famous old cities of Spain been equalled. His "*Wanderjahre*" at an end, the artist Herr Rösch has now returned to Vienna to settle, and has become a member of the "*Secession*."

A. S. L.



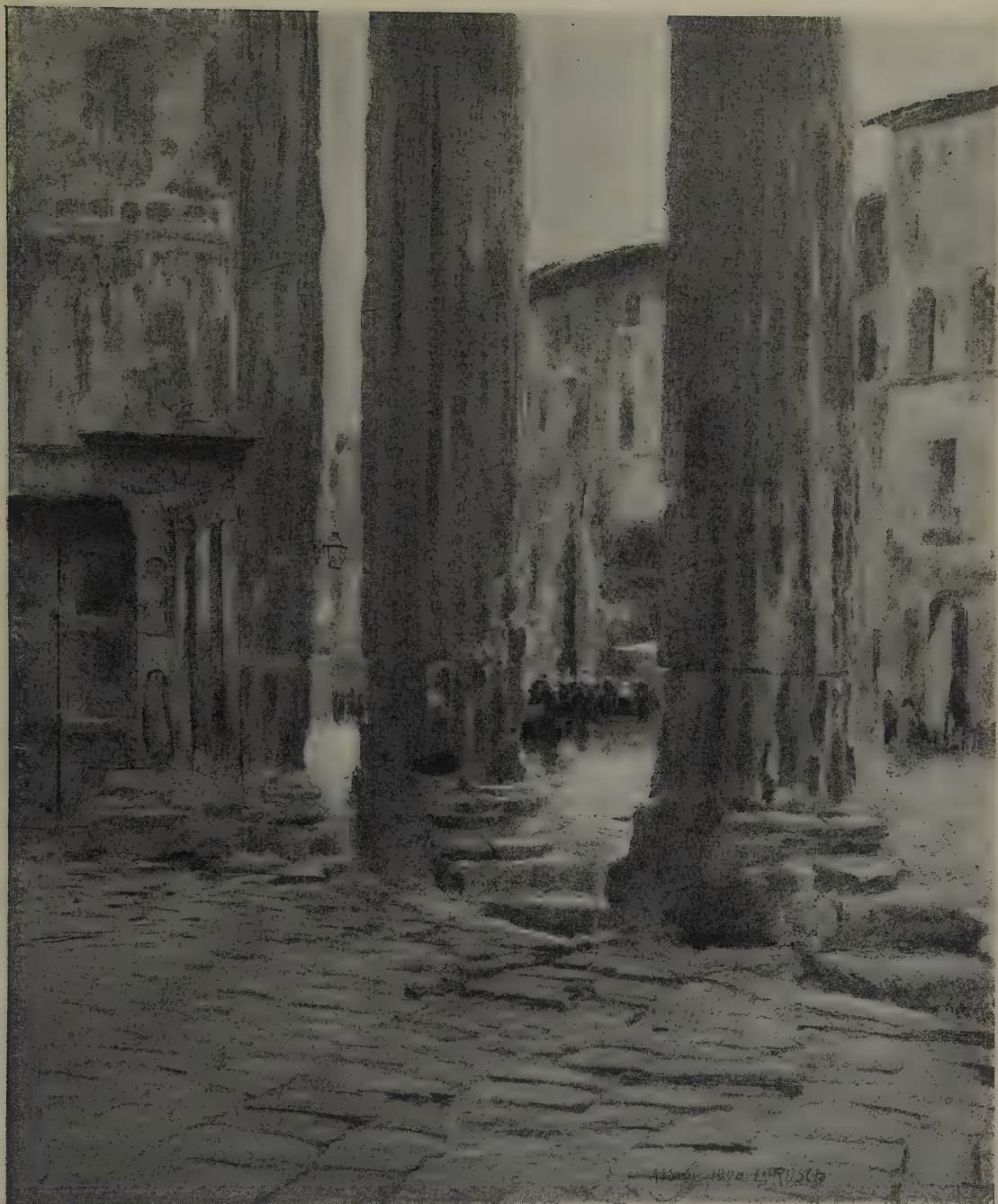
"OLD BRIDGE AT CUENCA"
BY LUDWIG RÖSCH



"THE GIRALDA AND CATHEDRAL,
SEVILLE." BY LUDWIG RÖSCH



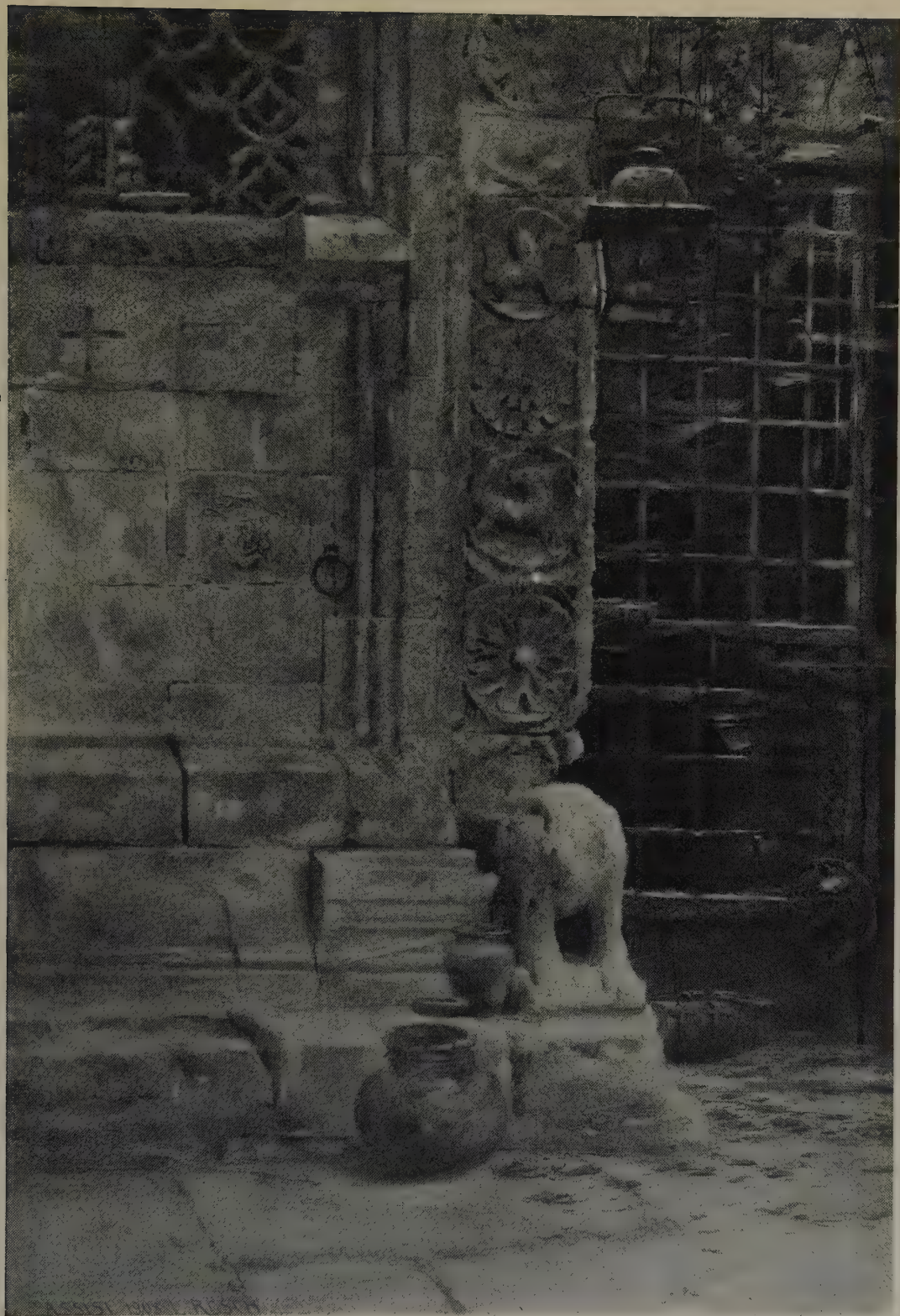
"MONASTERY FOUNTAIN, ASSISI"
BY LUDWIG RÖSCH



"MINERVA TEMPLE, ASSISI"
BY LUDWIG RÖSCH



"SAN RUFINO CATHEDRAL, ASSISI"
BY LUDWIG RÖSCH



"SAN RUFINO CATHEDRAL, ASSISI"
BY LUDWIG RÖSCH

ARCHITECTURAL GARDENING.
—VIII. WITH ILLUSTRATIONS
BY C. E. MALLOWS, F.R.I.B.A.,
AND F. L. GRIGGS.

IT may now be safely assumed in any project for the building of a house or garden, or in any complete scheme of development of land for building purposes of that nature, that the artistic value of the house and garden is a real commercial asset. A certain standard of artistic merit is now demanded by that circle of the public (it is pleasant to note that the circle widens every year) which is seriously and intelligently interested in the work of house and garden design.

Many and various are the causes that have brought about this encouraging state of things, but perhaps the most potent of recent years have been the actual illustrations, as built, in such samples as are to be found in the Hampstead Garden suburb and elsewhere. Such instances as these tell in a way that is not possible either by pen or pencil of the advantages of forethought and common-sense in the design of an estate as a whole; of the placing of the houses and gardens in their right relation to each other so as to secure

to each the maximum advantages the site has to offer, and of the reasonable and sincere treatment of the building materials. At no period in our own time has there been a better opportunity for such development schemes as at the present.

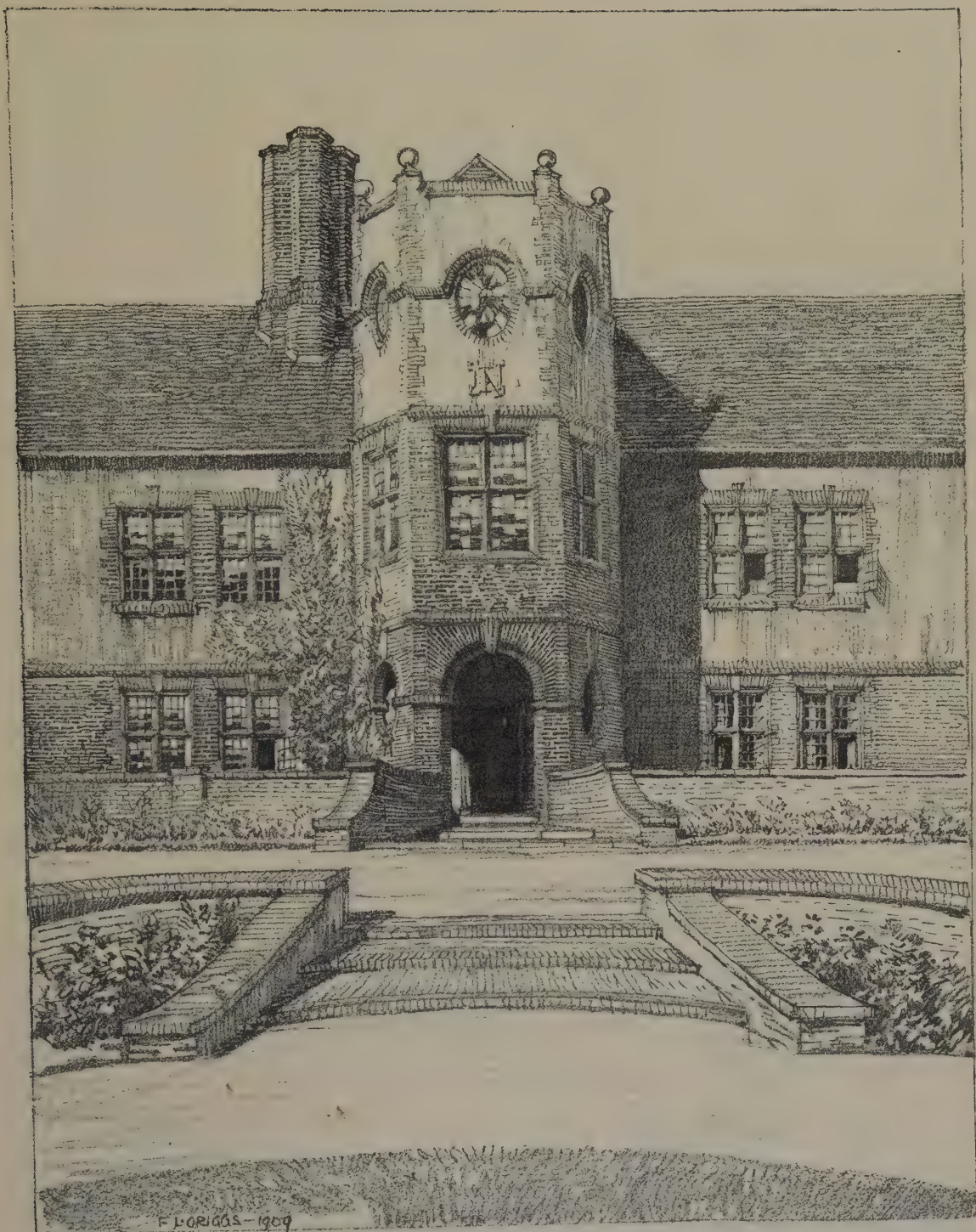
Amongst minor efforts in this direction is one about to be made on a small scale on the outskirts of the village of Speldhurst, near Tunbridge Wells, Kent. The intention in this scheme is to extend the character of the old portion of the village to the outskirts, and in this way endeavour to create the same interest that attaches to nearly all ancient building, and which comes from attention and care for such elements in design as grouping, form, colour and texture.

The site itself is one of unusual charm, and possesses much natural beauty, whilst the view from the ground itself, across a wide undulating valley to distant hills, is one of the most beautiful in Kent. This fine natural picture, or series of pictures, has of course to a great extent determined the general scheme, a plan of which we hope to publish and further describe in a future number. In the meantime one of the smaller houses which are about to be built is illustrated on this page. In this instance



PROPOSED HOUSE AT SPELDHURST, KENT

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A HOUSE IN SUFFOLK: TERRACED
ENTRANCE FRONT. DESIGNED AND
DRAWN BY F. L. GRIGGS

Architectural Gardening—VIII.

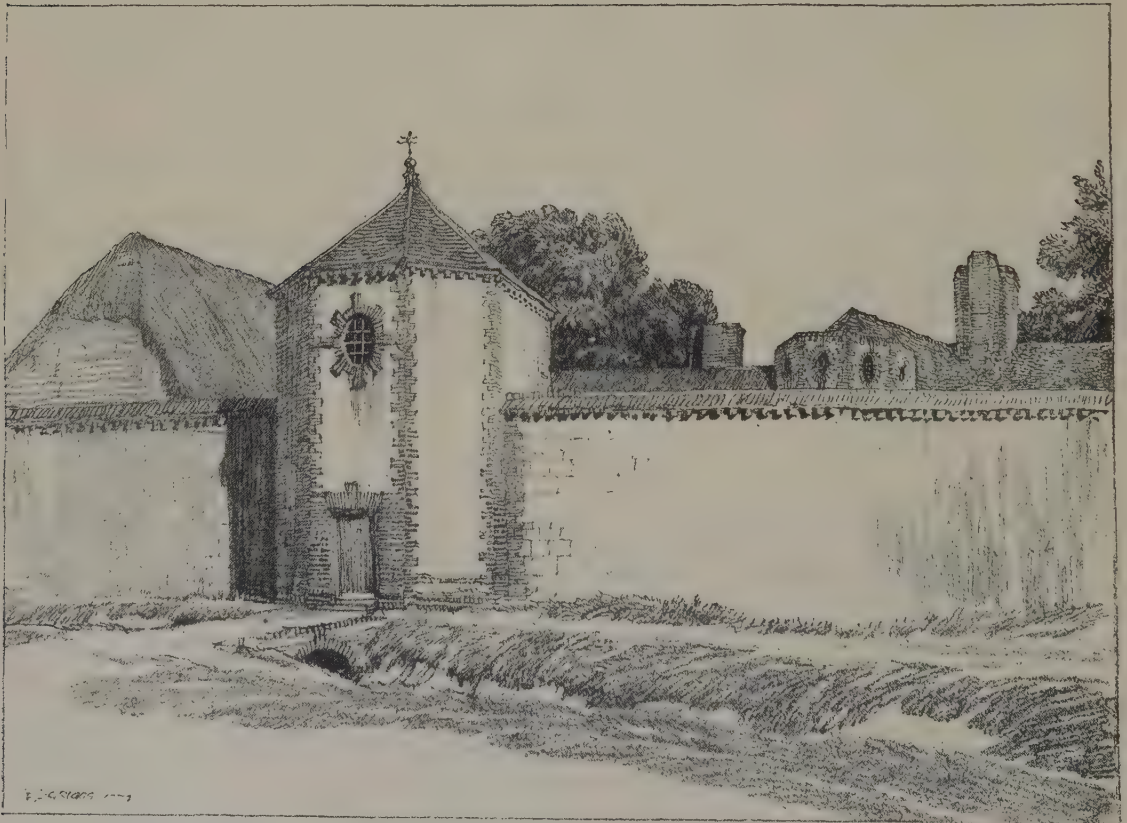


HOUSE WITH EXTENDED GABLE

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

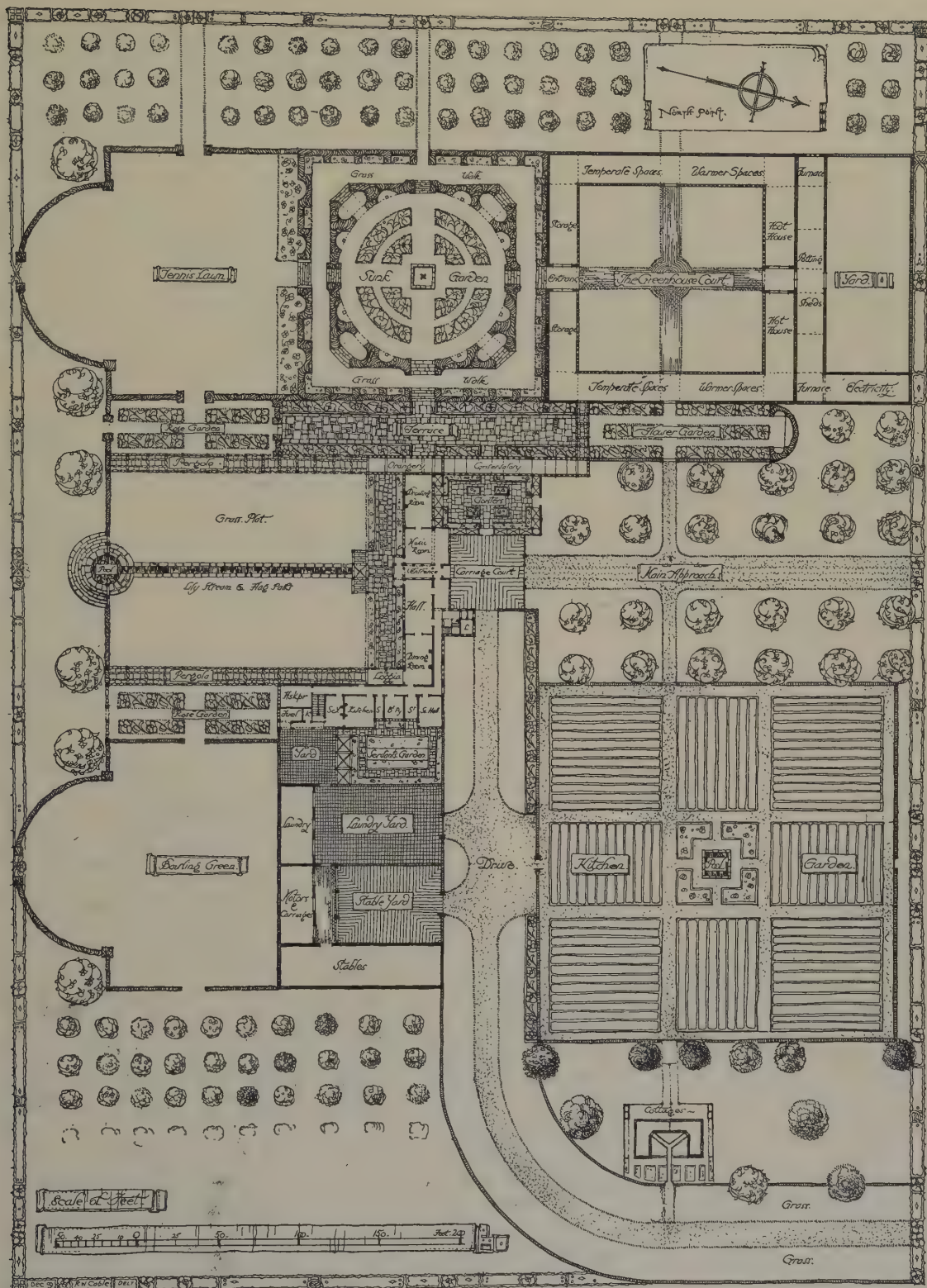
the interests of the aspect and prospect are opposed. The view just described is towards the north-west, and as that is certainly not one of the best of aspects, the long side of the cottage containing the living rooms has been placed facing the south-west, with one large window looking towards the principal view.

ture of the site is the existence on the south-east side, of an old wood which dips down deeply in the middle to a large pool. This wood has of course been brought into the general scheme of the gardens, and will ultimately and by degrees be converted into wild, rock, and water gardens. In extent the wood is about an acre and a quarter;



HOUSE IN SUFFOLK: GARDEN WALL AND SUMMER HOUSE

DESIGNED AND DRAWN BY F. L. GRIGGS



SCHEME FOR HOUSE AND GARDENS
BY C. E. MALLOWS, F.R.I.B.A.

Architectural Gardening—VIII.

about three-fourths of which will be devoted to wild garden and the remainder about equally divided between the water and rock gardens. The centre path shown in the sketch is directly connected with a footpath, following the natural levels of the land, and leading to the wood which is on the right hand looking towards the cottage. On the other side, to the left, the site falls gently to the north-west, and at the bottom of it is another small wood or spinney which will adjoin the kitchen garden and be entered from an orchard. The tennis lawn is on higher ground and nearer to the cottage, and so placed in relation to the view that it forms the necessary simple effect of foreground to it as it will be seen from the living room and verandah and the higher portions of the garden in front of the cottage.

The drawing on page 19 illustrates a portion of a design for a Suffolk house. In plan this garden entrance is rather more than half an octagon, as the width of the central arch is repeated on each side between the elliptical lunettes and the face of the wall. In this way three pleasant vistas are obtained, those on each side looking down the length of the narrow terrace bordered with flowers and placed next the low wall which shows on either side of the porch. This porch also serves the additional and useful purpose of a room for out-of-door meals. In the foreground of the drawing the converging lines of the wall and steps form a part of the semicircular feature of the formal garden placed on the central axial line of the porch. The second drawing on page 20 also belongs to this scheme.

Another method of obtaining the same advantage to a house and garden afforded by a garden room or loggia is shown on page 20, where the gable has been extended to form the roof of the loggia, which in plan adjoins the dining room and also communicates with a serving room common to both.

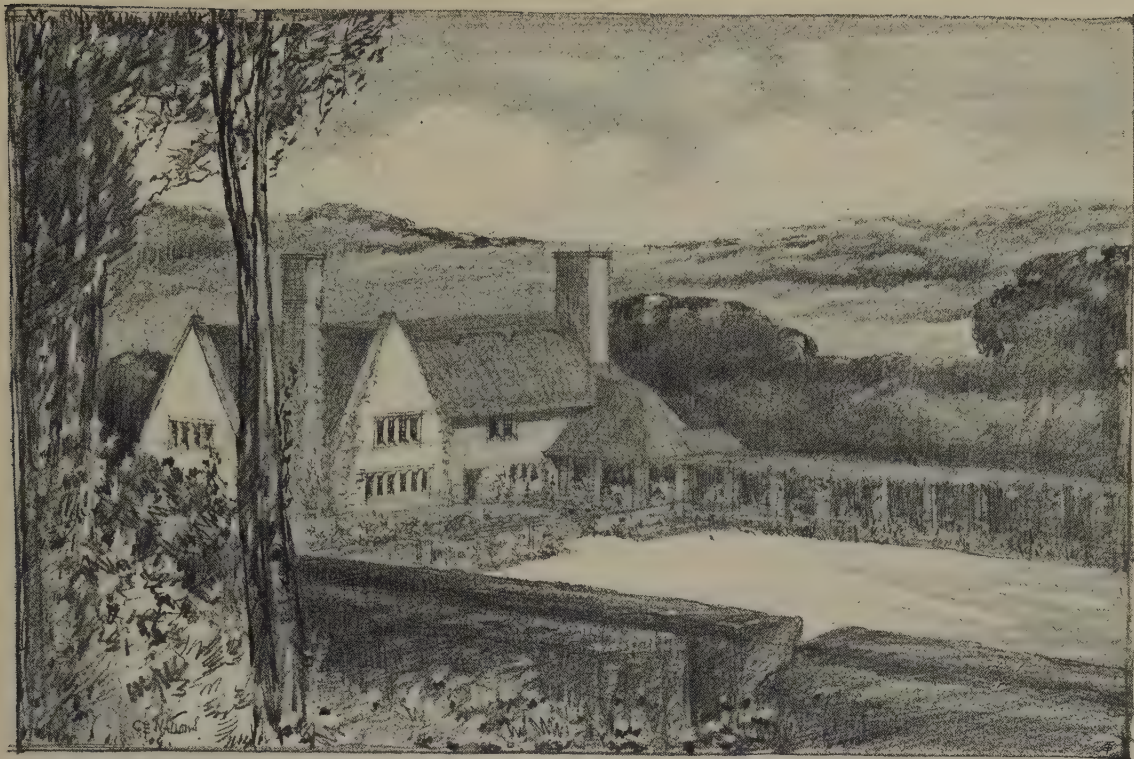
The plan on page 21 shows a large and complete scheme of house and garden design on a site of about 50 acres which is to be devoted mainly to flower and fruit culture. Two attractive features of the site are existing disused stone quarries which have been incorporated in the



A PORCH AND TERRACE

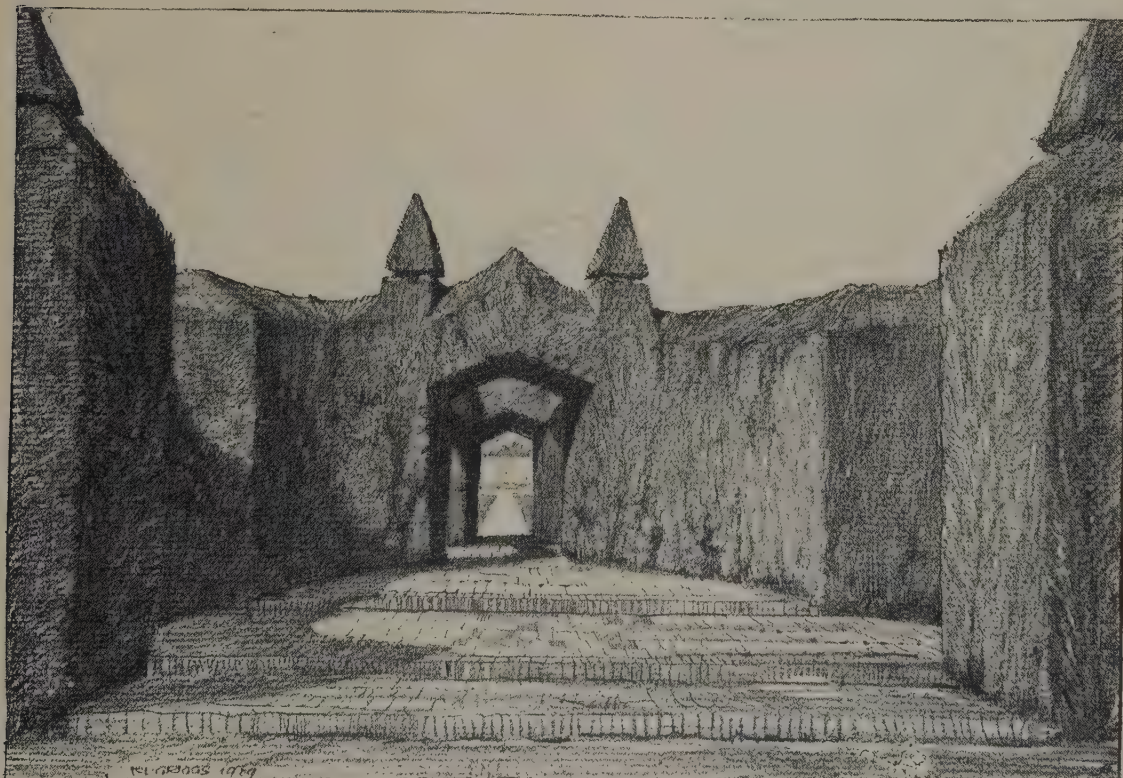
DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening—VIII.



GARDEN & HOUSE INTENDED FOR SMALL SHOOTING BOX

DESIGNED & DRAWN BY C. E. MALLOWS, F.R.I.B.A.



TOPIARY WORK

(See also next Illustration)

DESIGNED AND DRAWN BY F. L. GRIGGS



GARDEN HOUSE SET IN RECESSED YEW HEDGE

DESIGNED AND DRAWN BY F. L. GRIGGS

(Another part of the same scheme is illustrated on the previous page)

scheme. In the centre of the smaller one the sunk rose garden is placed with a wide grass walk intervening around, while the exposed surfaces of the rock in the quarry are to be planted with a selection from the various and beautiful varieties of rock plants. As this walk would be 18 feet wide from the face of the rock to the yew hedge, and as the rose garden is sunk again to a lower level, all the necessary air and sunlight would be obtained whilst the general effect of this part looking from the gardens above ought to be one of the most picturesque and effective features in the scheme. Other spaces devoted to the cultivation of roses are those between the large centre grass plat and the tennis lawn on one side and the bowling green on the other. Incorporated in the plan, and adjoining the sunk rose garden just referred to, is a translation in plan of Miss Jekyll's well-known description of a large range of glasshouses. It is linked up with the house plan and directly connected with the conservatories and orangery facing the west terrace by means of a covered way or loggia between the terrace and the north flower garden. In this way it will be possible to make the circuit of all the glasshouses under cover, which is an advantage in wet and cold weather.

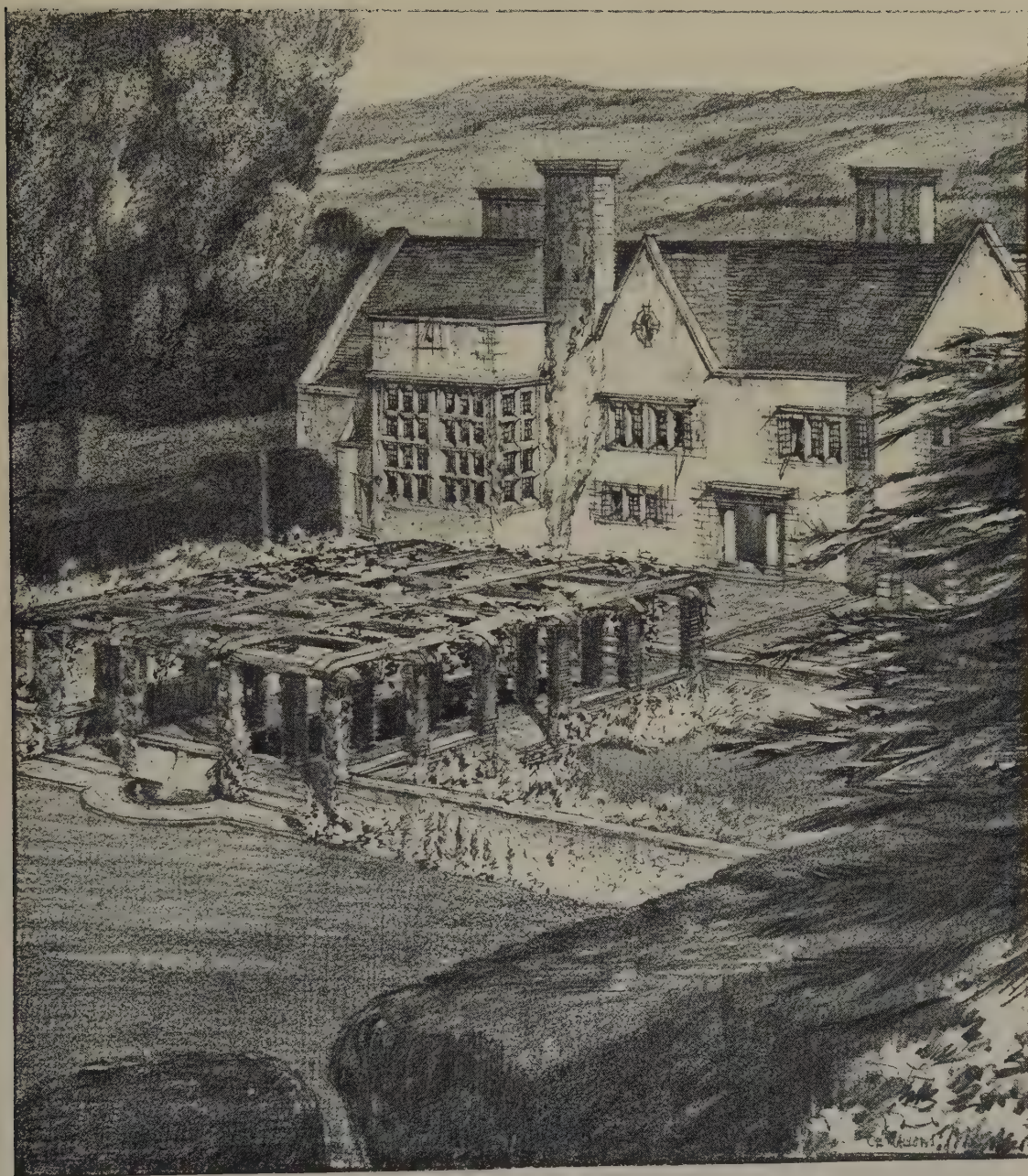
On page 22 is illustrated a garden entrance

also for use as an outdoor room. The plan is divided into two compartments with plain, plaster vaults. The first or inner compartment spans the narrow terrace which runs the length of this, the south-west, front of the house. The outer one is over a flight of steps leading to a broad grass walk below.

A scheme of house and garden intended for a small Shooting Box is the subject of the sketch design on page 23 (top). In this scheme the garden is of a very simple character, and consists only of the lawn, pergola and terrace flower garden as shown. On the other side of the pergola an orchard is planned and the yew walk in the foreground of the sketch separates an existing wood from the north-west side of the lawn.

The garden house (with room over) set in the recessed yew hedge, illustrated on this page, together with the larger semicircular or apse-like recess shown on page 23, form portions of an extensive scheme of garden design of which we hope to give a complete plan in a subsequent issue of *THE STUDIO*. Both these features are linked together and are complements of each other in the general design.

The south-west or garden side of a sixteenth-century house is shown opposite, with a some-



A SIXTEENTH-CENTURY HOUSE WITH
PERGOLA AND LILY POND. DESIGNED
AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



GARDEN ENTRANCE AND YEW
WALK. DESIGNED AND DRAWN
BY C. E. MALLOWS, F.R.I.B.A.

what unusual feature in English gardens placed on the axial line of the garden entrance. This consists of a rectangular central pool or lily-pond. Around the pool, which is 10 feet wide and 30 feet long, an enclosing pergola is placed, the centre division of which would be kept as open as possible to admit the necessary light and air, whilst the climbers would be allowed to grow closer and thicker together on each side. It is suggested that the effect of the play of light and shade on the water from the sunlight penetrating through the foliage would be an attractive and desirable one, and one quite capable of being accomplished even in our grey and often gloomy English climate.

The sketch opposite shows a portion of a terrace, with a garden entrance at the end of an old yew walk. The terrace is finished on the east side by an open loggia communicating with the dining-room, which has also an eastern aspect.

SOME PAINTINGS AND SKETCHES BY H. S. HOPWOOD, R.W.S.

AN artist's method, whether learnt in the schools or an original one, re-acts upon his vision. First there is his endeavour to completely discipline his hand to the instructions of his eye, until there comes facility and with it style and the pre-determined view an artist will then take of any subject. And it is just then—when handling, in becoming perfect, becomes unconscious—that an artist reveals the stuff of which he is made, and shows us whether all his mastery has been acquired as a game and for show, or for further ends of which virtuosity is only the very beginning. It seems to the writer that we arrest Mr. Hopwood's art still near this beginning, and that we might write of it in either of two ways—pronounce an encomium of his brilliant virtuosity, or give recognition to



"EVENING: THE MARKET PLACE, MONTREUIL-SUR-MER" (WATER-COLOUR)

BY H. S. HOPWOOD, R.W.S.



"MOORISH BATHS" (WATER-COLOUR)

BY H. S. HOPWOOD, R.W.S.

him as one not entering for a tilt in the lists with rivals, but fully equipped to wrest from the mystery of nature some secrets for himself.

The feature of Mr. Hopwood's painting which must first impress all its students is its spontaneity. His silvery sketches seem lightly and easily done. But he has said that this is not the case, though perhaps one ought not to give away the confidence, for the method of a work of art should be a mystery; and the art that conceals art is a sign of perfection. Mr. Hopwood's art is lyrical, and all lyrical art seeks the sunlight. Lightness of touch and lightness of key in paint are twins of a parent temperament.

We have suggested that one of the proofs of finished art in this painter's work is the characteristic view taken of

mediocrity cannot survive. Mr. Hopwood's facility seems tense with the endeavour to surpass itself; it disdains easy triumphs. It is not the kind of



"GRACE AFTER MEAT" (WATER-COLOUR)

BY H. S. HOPWOOD, R.W.S.

any subject, little altered by the medium in hand, whether oils, water-colours, or charcoal. His charcoal sketches are, as it were, a continuation of other pictures, a change to a slighter medium; they are less preliminary studies than pictures in themselves. In water-colours, as in so many of his out-of-door pictures, he tries again the problem of white, the final one for eyes accustomed to the nicest refinements of tone relation. The problem of white with the sunlight upon it drives the brush almost to the end of the palette's possibilities, and painting is carried on at a delicate pitch at which



"WHITBY MARKET." FROM THE
CHARCOAL DRAWING BY H. S.
HOPWOOD, R.W.S.

facility that is too contented with itself. The worst effect of great artistic honours, such as the letters R.A. and A.R.A., is that they sometimes bring self content—that fatal dose, to the artist. Perhaps for some time after this feeling of content has betrayed an artist, his work goes merrily along on the lease of earlier inspirations; but at last his brilliant formula becomes like a house from which life has imperceptibly departed. One sometimes almost trembles to think of the temptation which must exist for such perfect accomplishment as Mr. Hopwood's; of the charming time he could have with his art if he were quite content with the easy thing; the popularity that the exaggeration inseparable from carelessness might bring him. For the note of exaggeration is the one note heard in an exhibition because it is exciting. Truth is unexciting, because familiar, and nothing can make it otherwise until we live in a world of lies. It is mournful that it should generally be the worst features of art that advertise themselves. Mr. Hopwood has not waited unsuccessfully for the public to come round to him, but he has retained the high

artistic privilege of not meeting it half way, where infinite cash abounds.

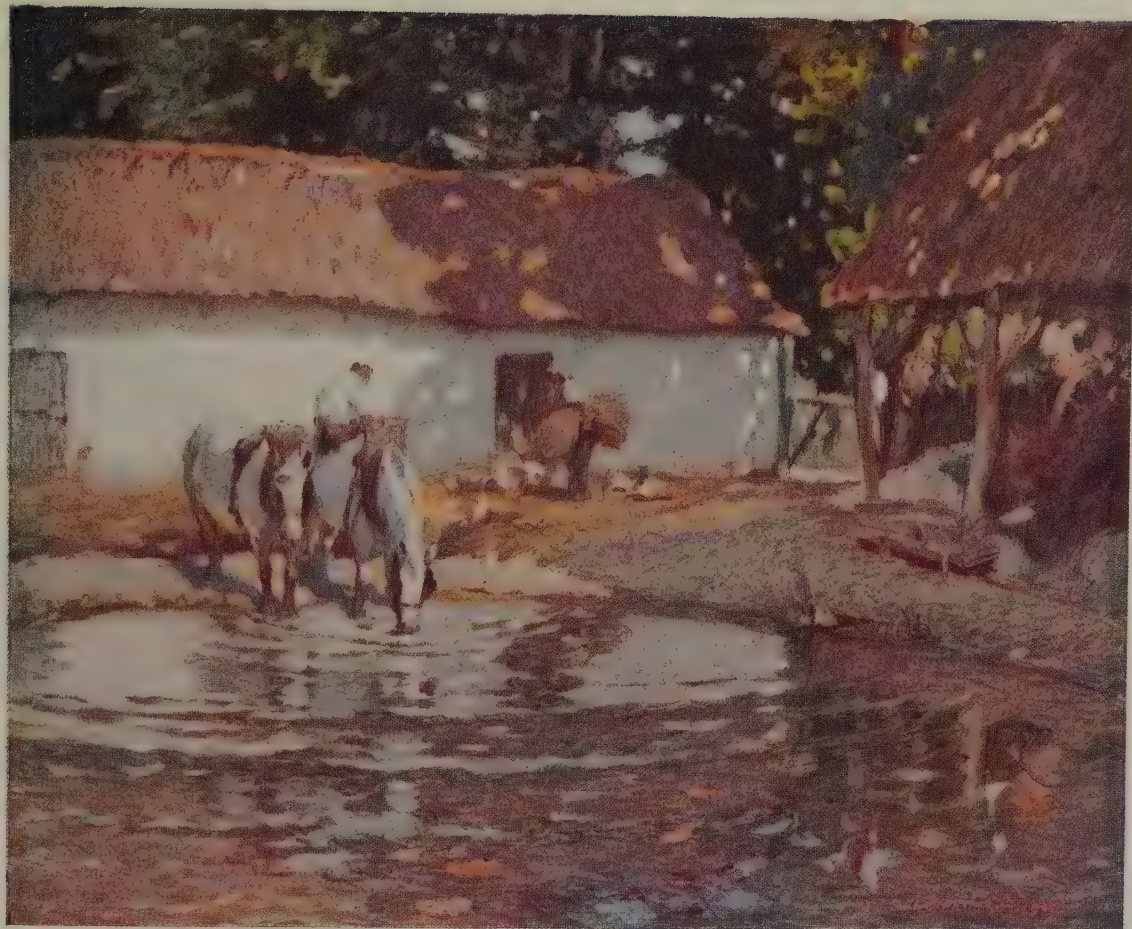
We reproduce an early picture of Mr. Hopwood's, *Grace after Meat*, and from it we get some idea of the stages through which his work has progressed to its present freedom. He is now concerned with impressionism, not with subject-painting. His art is now one of interpretation, and of creation only in that sense. Whatever loss of intimacy there may be in painting that is done away from nature, that kind of painting still has the truths and beauties that are all its own. But the characteristic of purely interpretative painting like Mr. Hopwood's may sometimes seem like sketchiness, because its process is incompatible with too much surface charm. Beauty of one kind does always conflict with beauty of some other kind in art. But, stupidly enough, one kind of artist is too often given to denying the existence of the other kind of artist as an artist at all.

Mr. Hopwood's art is transparent of his enthusiasms, matched to the aspect of nature to which it responds, and of his attitude before nature we might say that it seems adopted "not



"SHEEP SHEARING" (CHARCOAL DRAWING)

BY H. S. HOPWOOD, R.W.S.



"A PICARDY FARMYARD." FROM THE
OIL-PAINTING BY H. S. HOPWOOD, R.W.S.

The Arts and Crafts Society's Exhibition



CHARCOAL STUDY

BY H. S. HOPWOOD, R.W.S.

for what he can accomplish, but for what can be accomplished in him." His pictures are generally in a silvery and quiet key of colour. Impressionist art inclines itself to aspects of nature which leave a vivid impression. But we are now, it may be hoped, anticipating a more sensitive impressionism. Impressionism of continental manufacture thrives on sunny continental scenes, and our English fields still wait.

T. MARTIN WOOD.

The City of Nottingham Art Museum has had presented to its collections by Mr. James Orrock, R.I., twelve cabinet sized pictures by English masters, including Richard Wilson, James Holland, William Etty, John Constable, Richard Parkes Bonington and Henry Dawson.

THE ARTS AND CRAFTS SOCIETY'S EXHIBITION AT THE NEW GALLERY.

THE passing of the New Gallery as a place of exhibition for works of art and its approaching transformation into a restaurant, are the subjects of some regretful comments in the interesting "Foreword" contributed by Mr. Walter Crane to the catalogue of the Arts and Crafts Society's exhibition. With Mr. Crane's regrets it is impossible to help sympathising, for the New Gallery has been identified with the Society ever since the year, 1888, that witnessed the

inauguration of both. It has, too, been closely connected with the name and work not only of



TRIPTYCH FOR THE CHURCH OF ST. MARTIN'S, KENSAL RISE,
PAINTED IN TEMPERA BY J. D. BATTEN
CARVING AND GILDING EXECUTED BY MARY BATTEN AND ASSISTANTS
(Copyright reserved)

The Arts and Crafts Society's Exhibition



BRIGHT IRON SCREEN

DESIGNED BY R. S. LORIMER
EXECUTED BY THOMAS HADDEN

refining influence of the beauty of common things in daily life," as Mr. Crane aptly puts it, and with the later achievements of Watts, than whom the artist-craftsmen had no sincerer friend. The closing of the beautiful Gallery in Regent Street, in which all the Arts and Crafts shows but one have been held, is obviously an anxious matter for the Society. Galleries suitable for its exhibitions are scarce in London, and the chances seem small of the realisation of the hope expressed by Mr. Crane that public and national support may be forthcoming "to provide and maintain a permanent home under responsible management for periodic

Morris, the virtual founder of the Arts and Crafts movement, but of Burne-Jones, his loyal supporter in all that concerned the development of "the

exhibitions of art and craftsmanship, to give opportunities to workers in them to display specimens of their skill, and to maintain a standard of



COLOURED PLASTER OVERMANTEL: "THE CHRIST CHILD"

BY G. A. WILLIAMS



PEN AND INK DRAWING
BY T. C. DERRICK

The Arts and Crafts Society's Exhibition



SEALS DESIGNED BY NEVILL R. WILKINSON AND
ENGRAVED BY CECIL THOMAS

workmanship while offering to the public some guide in taste."

Perhaps the London County Council, whose schools owe so much directly and indirectly to the Arts and Crafts Society, might be induced to make the experiment of holding periodic exhibitions of this nature. Something of the kind has already been attempted by them—but only in a very small and limited fashion—at the Council's Central School in Southampton Row. Mr. Crane may be over optimistic in thinking that the restoration of a living tradition in design and crafts-

manship would result from the exhibitions he proposes, but they might nevertheless be of great value.

Failing the London County Council, might not the Royal Academy be induced to do something for the craftsmen and designers? The Academy has lately been showing signs of grace by proposing to hold next winter an exhibition "of Architecture and of the Fine Arts as structurally applied to Architecture." The transition from such an exhibition to one of Arts and Crafts should not be difficult.



PRESENTATION CASKET

DESIGNED BY FLORENCE H. STEELE
EXECUTED BY H. H. PLANTO

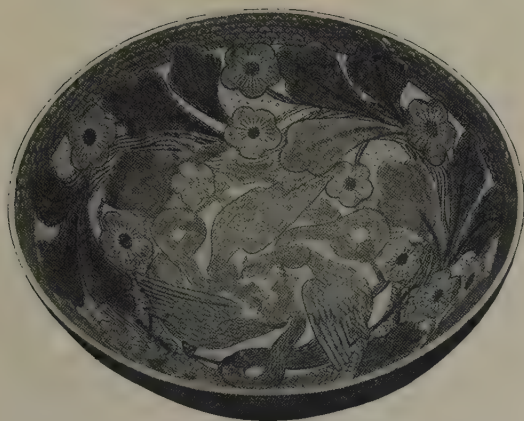


CHILD'S SILVER BOWL

BY FLORENCE H. STEELE

The present exhibition at the New Gallery is chiefly remarkable for the high level of workmanship displayed in nearly all its classes. There are very few eccentricities. The so-called "new art" has apparently gone for good, and only here and there among the jewellery are the faintest traces of its one-time influence to be seen. Gone too are those strange examples of cabinet-making that in the younger days of the Society found their way into the exhibitions, where they were marks for the sarcasms of unbelievers who said unkind things about the "rabbit-hutch" school of furniture design. The furniture at the Arts and Crafts cannot truthfully be described as strikingly original, but most of it is eminently pleasant and of the

The Arts and Crafts Society's Exhibition



CHINA BOWLS DESIGNED BY THACKERAY TURNER
EXECUTED BY CHARLES FORD

exquisite art that consummated in the fifteenth century and faded away with the development of printing, Mr. Graily Hewitt is the leader. His manuscripts include Rossetti's *Staff and Scrip*, written in gold and blue, the *Ode to a Nightingale* of Keats, and *Sir Walter Raleigh's Account of the Last Fight of the Revenge*, each in its way a surprising example of calligraphy, but no more so than the transcription in gold—a miracle of exactness—of the address given by Mr. Selwyn Image last year to the members of the Art Workers' Guild. Mrs. Florence Kingsford Cockerell, who in several manuscripts has collaborated with Mr. Hewitt, shows some delightful work in the *Hymn to the Sun by Aken-Aten, King of Egypt*; Miss Jessie Bayes shows an elaborate and highly wrought Communion Service (January No., page 304), and a dainty *Lady of Shalott*. Nor should the decorated borders be overlooked that Mr. Allen F. Vigers has added to certain printed books from the Chiswick Press. The bookcovers at the New Gallery show with few exceptions a welcome freedom from undue ornament, and seem to have generally a more readable air than most of the luxurious volumes that figure in the showcases of exhibitions. Mr. T. J. Cobden-Sanderson, Miss Katherine Adams, Messrs. W. H. Smith & Son, Mr. Henry Blaauw, and Miss

kind that people of ordinary good taste would like to live with. With one or two exceptions there is nothing blatant, nothing actually ugly. But if there are few eccentricities so also there are few works of outstanding merit, and there is nothing in any class of the exhibition that seems likely to inspire a new departure in design.

It is in the South Room that some of the most interesting work must be sought for. Here, in glass cases and on the walls newly draped with white, are displayed the examples of calligraphy and illumination that represent the outcome of the movement inspired by the few pages shown by William Morris at the first exhibition in 1888. The Society has every reason to be proud of this portion of its exhibition of those whose work here testifies to the revival of the



MORSE IN GOLD, SILVER, ENAMEL, SAPPHIRES AND MOONSTONES
DESIGNED AND EXECUTED BY ALEXANDER FISHER

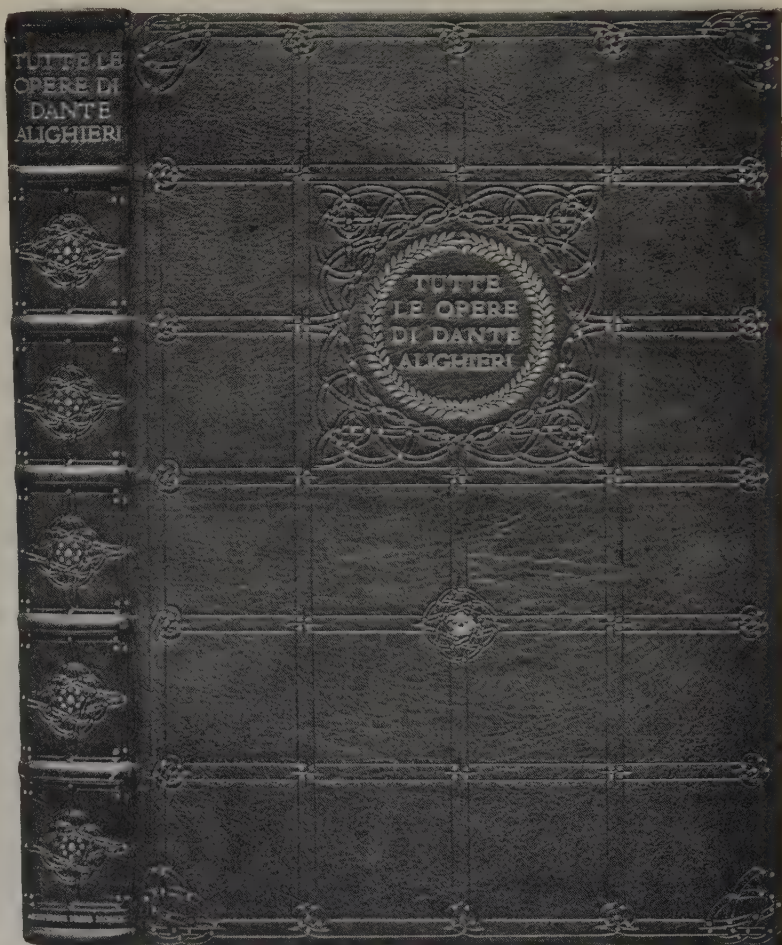
The Arts and Crafts Society's Exhibition

Sybil Pye, are among those who contribute good work. Mr. Heywood Sumner's bold designs for sgraffito decoration for St. John's Church, Miles Platting, two of which were reproduced last month (page 299), also call for notice in the South Room, together with designs for end-papers and covers for children's books by Mr. Walter Crane; Mr. Joseph E. Southall's engravings; attractive book-plates by Mr. G. W. Eve and Mr. H. Lawrence Christie; the quaintly illustrated printed pages, with coloured initial letters, from the "Histoire de la Reine du Marin et de Soliman Ben Daoud" (the title-page and cover of which were reproduced last month), shown by Mr. Lucien Pissarro; and the curious and fanciful drawing by Mr T. C. Derrick, *The River* (page 35).

The place of honour in the West Room has been given deservedly to a work of sustained and sincere effort, a large triptych in tempera for the Church of St. Martin's, Kensal Rise, which has been carried to a successful conclusion by Mr. John D. Batten. The work is imbued with a reverent spirit that reveals itself also in the numerous and elaborate preliminary studies shown by Mr. Batten, which include several drawings of great interest. Mrs. J. D. Batten was principally responsible for the carving and gilding of the base and framework that form a not unimportant part of the design. The centre panel of the triptych was reproduced in *THE STUDIO* last month (page 305), and in fulfilment of the promise then made a view of the complete work is now given (page 33). Two vast but somewhat empty cartoons for frescoes by Mrs. Mary Sargant Florence, hang on the same wall with Mr. Batten's work, and the West Room also contains large designs in various mediums by Mr. Walter Crane (among them *The Torch Bearers*), Miss Veronica Whall, Mr.

C. W. Whall, and Mr. Henry Payne. Some of them are excellent, but more interest attaches to the innumerable examples of applied art that fill the cases in this room. Of the jewellery, of which there is a great quantity, it is difficult to speak. In workmanship it is in the mass immeasurably superior to the similar work of a few years ago, a result that is doubtless due to the good training of the technical schools. But why is there such an extraordinary family likeness in all or nearly all these scores of pendants, brooches, rings, necklaces and clasps? The resemblance is shown not only in the shape and colour schemes but in the materials, which look as if they were all derived from the same source.

In the other classes of small objects of applied art there is a great deal of highly accomplished handiwork and no lack of variety and novelty. The severe simplicity of Mr. W. A. S. Benson's three-piece tea set of gleaming silver is matched



BINDING IN NIGER MOROCCO

DESIGNED BY T. J. CORDEN-SANDERSON
(EXHIBITED BY W. H. SMITH & SON)

The Arts and Crafts Society's Exhibition



PANEL IN CARVED AND COLOURED WOOD: "THE WARDEN OF THE MARCHES"

BY GEORGE JACK

by the grace of Mr. C. F. A. Voysey's charming little cruet with its tall bottles of clear glass, and this again by the simple elegance of Mr. J. Paul Cooper's silver toast rack; all three things of domestic use that are frequently, in fact generally, ugly. But Mr Voysey, so successful with his cruet, does not charm us with his silver spoon and

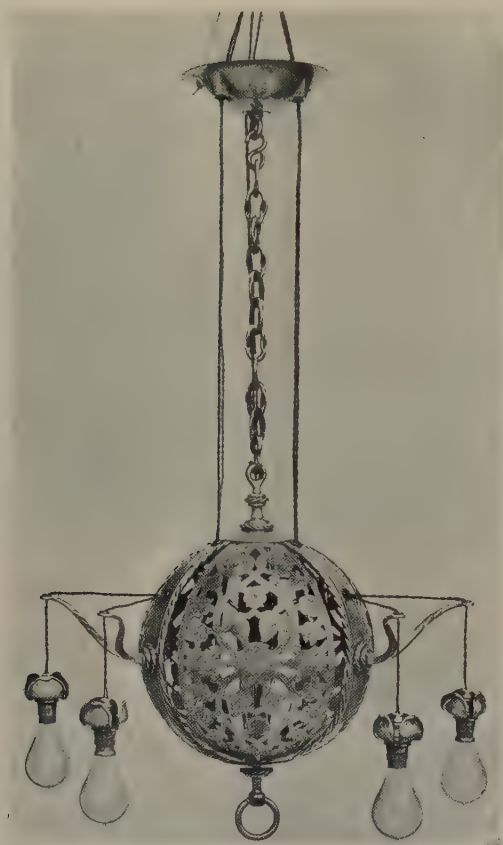
three-pronged fork, which seem to have less grace and feeling for balance than the ordinary articles in everyday use. Mr. Edward Spencer shows a variety of domestic objects in silver, copper and bronze, including butter dishes, fruit-bowls, tea-caddies and candlesticks, all curiously attractive. No less happy are his trivet in wrought iron, and



PAINTED SCREEN: "THE KING: HIS SHIPS"

BY R. MORTON NANCE

The Arts and Crafts Society's Exhibition



SIX-WAY ELECTRIC PENDANT IN STEEL AND BRASS
DESIGNED BY EDWARD SPENCER
EXECUTED BY FRANK JOBE AND WALTER SPENCER

his six-way electric pendant in steel and brass (above). Other good things shown in the cases in the West Room are Mr. Harold Stabler's copper biscuit box; Miss Florence Steele's casket, stately and dignified, in spite of its small scale, made for the Borough of Preston, and her child's bowl in silver with angels' heads in relief on the base (page 36); Mr. Richard Garbe's box in ivory and brass (January No., page 302); another casket, of silver, by Mr. A. E. Jones; and Miss Dora K. Allen's charming inkpot in silver and enamel, an excellent example of the good work done recently at the Dublin Metropolitan School of Art.

Mr. Alexander Fisher shows some beautiful things in his case in the Central Hall, notably a fine morse in gold and silver, adorned with enamel, sapphires and moonstones (page 37). Here, too, are shown the Ruskin pottery, pieces of simple form and harmonious colour, that in price are not beyond the purchasing powers of the appreciative collector whose purse is modest; and the remarkable group of fine glass, goblets bowls, vases and bottles, contributed by Mr.

Harry J. Powell (see pages 42 and 43). In this connection should be mentioned the examples of Lancastrian lustre pottery, that rank among the most noteworthy things in the exhibition. This ware, wonderful in the richness and brilliancy of its colour, is shown by the Pilkington Tile and Pottery Company. Most of the iron work in the exhibition is arranged in the Central Hall. It includes an admirably wrought screen in bright iron, made by an Edinburgh blacksmith, Mr. Thomas Hadden, from a design by Mr. R. S. Lorimer, the architect (p. 34); a panel for a staircase, designed by Mr. W. G. Paulson Townsend, and executed by Mr. Albert Muller; and a good



EAGLE LECTERN IN BRASS
DESIGNED BY W. BAINBRIDGE REYNOLDS
EXECUTED BY A. DUFOUR, O. BROOKER & F. PORTER

The Arts and Crafts Society's Exhibition



INLAID MAHOGANY WARDROBE

DESIGNED BY AMBROSE HEAL
EXECUTED BY HEAL & SON

have been a special object of the designer. Simplicity has been carried too far by Mr. Ernest W. Gimson in his chest of drawers in English oak, which is little more than a plain box of heavy wood with ugly wooden handles. Mr. Gimson's design is seen to greater advantage in the attractive ebony and walnut cabinet executed by Mr. Henry Davoll. There is nothing better among the furniture than Mr. John Brandt's cabinet in ebony and satinwood, which has already been seen at the exhibition held in the summer at the Central School of Arts and Crafts. Admirable also is a small music cabinet by the same able craftsman. Other good pieces of cabinet work in the North Room are

fender, made by Mr. W. Thornton and Mr. C. Downer, and exhibited by the Guild of Handicraft. In the Central Hall, too, among many other things of interest should be noticed the coloured plaster overmantel, *The Christ Child*, by Mr. G. A. Williams (page 34), pleasant in its general harmony; the bronze fire-dogs, shown by Mrs. Gertrude Dale; the angels' heads in coloured plaster, by Mr. Gilbert Bayes (January No., p. 301); and a case of silver by Mr. C. R. Ashbee. Stained glass is poorly represented at the exhibition, and the few pieces shown are placed where they cannot by any possibility be seen to advantage.

The furniture is displayed in the North Room. There are several handsome and imposing pieces executed by Messrs. Morris & Co., and planned by Mr. W. A. S. Benson, in which harmony of colour seems to



INLAID OAK WARDROBE

DESIGNED BY AMBROSE HEAL
EXECUTED BY HEAL & SON

The Arts and Crafts Society's Exhibition



ETCHED GLASS GOBLET
BY HARRY J. POWELL

shown by Mr. Ambrose Heal (see page 41) and
by Mr. E. J. Minihane, whose fine wardrobe of
satinwood and sycamore in combination with dull

silver would, however, be better without the
patterns of projecting screwheads that adorn the
insides of the hanging cupboards.



THE "DRAGON" VASE BY HARRY J. POWELL



VASES

BY HARRY J. POWELL



THREE ETCHED GLASS GOBLETS

BY HARRY J. POWELL

Attractive designs for wallpapers by Mr. Lewis F. Day, Mr. Walter Crane, Mr. R. L. Knowles, Mr. Horace Warner and others, and a great number of small pieces of furniture and of decorative work of various kinds, are also shown in the North Room. Prominent among them are three striking groups in carved and coloured wood, *The Warden of the Marches*, by Mr. George Jack (page 39), a casket carved in French walnut by Miss Maria E. Reeks; the screens by Mr. R. Morton Nance (see page 39) and Miss Annie Garnett, and the large two-handled jar designed by Mrs. Powell.

It is satisfactory to notice that needlework of all kinds has many able exponents at the exhibition. Space unfortunately forbids any detailed reference to this section here, but as it is intended to return to the subject of the exhibition next month, when further illustrations will be given, we hope then to say more about this as well as other matters which have been but lightly touched upon above.

W. T. W.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The *Harmony in Blue and Silver: Beaching the Boat*, by Whistler, which we reproduce as our frontispiece this month, will be remembered by most of our readers as one which appeared among the illustrations to the article on his Honour Judge

Evans's collection ("A Picture Collector's Experiment" was the title of the article), published in our issue for October. The illustration was not a bad one for the ordinary half-tone process, but we are glad to be in a position, through the kindness of the owner, to give our readers this reproduction in colours of the little panel, thus adding one more to the numerous series of fac-simile reproductions of Whistler's works which have appeared in these pages during the past six or seven years. The painting was purchased by Judge Evans



CHILD'S POCKET EMBROIDERED IN SILK.
BY G. A. L. PRITT AND BELLE MARTIN PRITT
(Arts and Crafts Exhibition)

from Mr. Whistler's studio in 1901, and was exhibited at the memorial exhibition of the artist's works at the New Gallery in 1905. The original is slightly larger than our reproduction.

An event of note last month was the resignation of Mr. Norman Shaw from membership of the Royal Academy. His action, it is stated, was prompted by the very generous wish to make room for some one else after forty years' membership. As a precedent, we are not sure that it is one that should be followed, having regard to the essential character of academic honours. The vacancy in the ranks of the members has been filled by the promotion of Mr. Stanhope A. Forbes, who was born in 1857 and became an Associate in 1892. Mr. Forbes was the first painter of the Newlyn colony to gain admission to the Academy, and his election to full membership will prove popular not only in the colony itself—which, largely owing to his influence and personality, is now far more numerous than when he became Associate—but among an extensive circle of admirers elsewhere.

At the same meeting as that which elected Mr. Forbes three new Associates were appointed—Mr. William Orpen, painter; Mr. F. Derwent Wood, sculptor, and Mr. Ernest George, architect. All three are men who have distinguished themselves in their respective spheres, but perhaps the most significant of these appointments is that of Mr. Orpen, as it affords further proof of the desire of the Academy to adopt into its ranks men who are wholly free from the so-called "Academic" taint. Mr. Orpen is, of course, a member of the New English Art Club, perhaps the most potent force in English art at the present time. He is a young man and his advance has been remarkable, but distinguished as is the position he has already attained, we think the future will show that he has not yet reached the summit of his career.

Simultaneously with the elections referred to above came the announcement of the presentation to the nation by Sir Hubert von Herkomer, R.A., of his vast portrait group representing the Council of the Royal Academy. This painting, which it



"SNARED"

BY STANHOPE A. FORBES, R.A. ELECT



"BATHING GHATS, BENARES." FROM THE
WATER-COLOUR DRAWING BY FRANK DEAN.

Studio-Talk

will be remembered was the most conspicuous feature in the Academy Exhibition of 1908, contains fourteen full-size portraits of members, those assembled being the President, Sir Edward Poynter; Mr. Ernest Crofts, the Keeper; Mr. T. G. Jackson, the Treasurer; Mr. Sargent, Mr. Seymour Lucas, Mr. Oules, Mr. David Murray, Mr. Briton Rivière, Mr. S. J. Solomon, Mr. J. M. Swan, Mr. T. Brock, Mr. B. W. Leader, and the painter himself. Mr. Eaton, the Secretary, is also present. The painting is now hung in the National Gallery of British Art at Milbank.

By his will Dr. Ludwig Mond, director of the firm of Brunner, Mond & Co., left important bequests to the nation from his magnificent collection of Italian pictures, and we are told was guided largely in the particular bequests made by a desire to represent masters at present unrepresented or inadequately so in the National Galleries.

At the Fine Art Society's Galleries in New Bond Street are to be seen some interesting pictures of Northern and Central India, in which Mr. Frank

Dean once more proves himself a painter of distinct ability, well equipped as regards accuracy of vision and power of expression, and with a refined feeling for colour. Those who have admired his pictures of Egypt will find him equally interesting in the works now on view. Most of them are executed in water-colour, undoubtedly the most suitable medium for depicting the subtle yet often fierce beauties of an Eastern scene. Amongst the sixty drawings there are several which call for especial notice. Benares, the great religious centre of India, has evidently appealed very strongly to the artist, and has furnished him with some of his most imposing subjects. *The Well of Knowledge*, with its great white mosque in the background, set against a sky of exquisite blue, is a remarkably fine achievement, admirable alike in composition and execution. *The Bathing Ghats*, which is reproduced here in colour (p. 45), is another impressive work, impregnated, as is also *The Burning Ghats*, with the spirit and atmosphere of India. In these two drawings it will be noticed that each group of figures is placed with due regard to the composition and balance of the



“CHADNI-CHAUK, DELHI” (WATER-COLOUR)

BY FRANK DEAN

whole picture. *The Street of the Golden Temple* and *On the Way to the Shrine* may also be ranked amongst the best of the Benares drawings. Of the many pictures of Delhi, Jaipur, Gwalior, Agra, etc., mention may be made of *The Chadni-Chauk*, a market scene, good in colour and arrangement, *Snake Charmers*, *The Jasmine Tower*, *The Elephant Stables*, *Carrying Cotton* (in which the camels are particularly well executed and remind us that Mr. Dean has made a special study of the Ship of the Desert), the *Breaking of the Little Monsoon*, *Gwalior*, and *A White Street, Gwalior* (reproduced below and on p. 51). On looking at these drawings it is obvious that the artist has obtained a strong grip of the character and atmosphere of the country and possesses an instinctive feeling for its beauties. The variety of subject and treatment displayed in this exhibition will do much to add to Mr. Dean's reputation.

The Landscape exhibition held annually at the Old Water-colour Society's Galleries is always one not only of the greatest interest, but by reason of the nature-loving quality with which the art of some of the contributors has always been dis-

tinguished, a very pleasant one too. This year the artists exhibiting were Messrs. R. W. Allan, J. Aumonier, T. Austen Brown, James S. Hill, A. D. Peppercorn, Bertram Priestman, Leslie Thomson and George Wetherbee. Quite recently an article in these pages was devoted to the art of Mr. J. Aumonier and in the exhibition again we found the charm of his work undiminished, to be remembered especially by the pictures *At Bosham, Sussex*, and *An Upland Meadow*. Mr. Leslie Thomson's *The Edge of the Marsh*, shares this lofty conception of landscape, as do Mr. Bertram Priestman's *A Breezy Day* and *Mist Clouds*. Mr. R. W. Allan continues in the vein to which he has accustomed us. *A Fishing Village on the North Coast*, because of its departure in composition, enabled us to see the beauty of Mr. Allan's qualities afresh. Mr. Austen Brown strives to combine realistic subjects with decorative contrast of colour, and his most successful canvas was *In Shady Pasture*. Mr. George Wetherbee's successfully dramatic schemes were of a different character to the prevailing tenour of the show. Mr. Hill's flower studies again brought us back to the general feeling aroused by the exhibition, to which one might pay the highest com-



"THE BREAKING OF THE LITTLE MONSOON, GWALIOR" (WATER-COLOUR)

BY FRANK DEAN



DECORATIONS FOR THE MUSIC ROOM OF A PENINSULAR AND ORIENTAL STEAMSHIP

BY PROF. GERALD MOIRA

pliment that could ever be paid to any landscape exhibition, by saying that to visit it was like paying a visit to the country. _____

The two designs which we reproduce of Professor Gerald Moira's were carried out for the decoration of a music room in one of the P. and O. Company's steamships. Prof. Moira has always been one of the most successful of our few modern mural decorators. It is his gift to combine tradition with modernity and freedom of design, and to achieve in colour results quite individual but perfectly subservient to the end in view.

The first exhibition of the Senefelder Club disappointed us a little in its neglect of the more

autographic and spontaneous form of lithography. Mr. Charles Shannon's two drawings, a beautiful little panel by Mr. Anning-Bell, and Mons. T. F. Raffaëlli's *Luxembourg* exemplified this side of the art at its best and Cottet's *Feux de la Saint Jean*, Mr. A. S. Hartrick's and Mr. H. Becker's designs supplemented the drawings, thus showing the free use of the lithographic chalk. Also in this connection the works of Messrs. T. R. Way, T. Kerr Lawson, E. R. Hope, A. Belleruche, M. Bauer, J. Pennell, Ethel Gabain, and A. Lepere might be mentioned, and all these artists supplied peculiarly interesting works. _____

One of the most interesting exhibitions last month was that at the Ryder Gallery of the late



Carton Moore Park



Carton Moore Park



Carton Moore Park



Carton Moore Park

COLOURED STENCILS

BY CARTON MOORE PARK

Paul F. Maitland, who died in the early part of last summer. He was one of the few close disciples of Whistler's method, with something of his master's extreme sensitiveness of touch. Whistler's extreme sensibility was fully a matter of both touch and vision, but with Maitland the vision seemed to fail altogether at times, and the exhibition was a sad one because of the blackness which appeared often to descend like a form of depression upon an art otherwise blithe and happily inspired.

Some recent work of Mr. Carton Moore Park's lately exhibited at the Baillie Gallery witnessed to

the great versatility and skill of the artist in turning any medium to a characteristic result. His stencil work, of which we are enabled to give four admirable specimens, scarcely requires the signature to identify it with his name. He has always accustomed himself to observe things in the mass, rather than by outline, and successful stencil work essentially depends upon the appreciation of form in the mass. Incidentally, the mere 'outline' in most of Mr. Park's designs is very pleasing.

Mr. A. D. Peppercorn's oil paintings, which with a collection of his water-colours were to be seen last month at the Leicester Galleries, are endeared

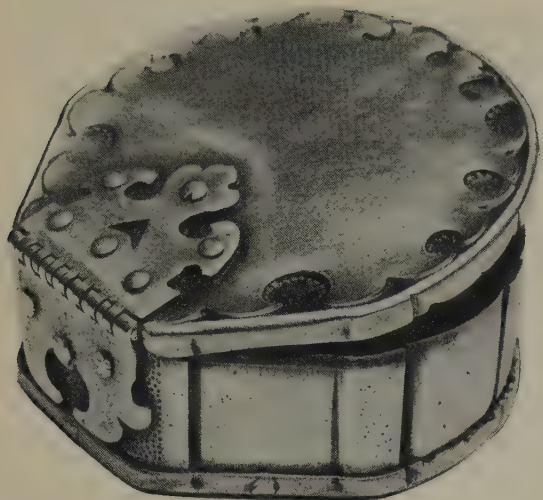


"A WHITE STREET, GWALIOR." FROM THE
WATER-COLOUR DRAWING BY FRANK DEAN.

been too hasty for the deliberation which the admirable sense of composition expresses.

At the Ryder Gallery Mr. A. Lys Baldry has been exhibiting some tempera landscapes, and certainly the medium seems to suit his peculiar talent and that simple and pleasant style which, with a sympathetically expressed preference for a certain character of subject, are to be identified always with his name.

BIRMINGHAM.—Following up a suggestion made by the Lord Mayor (Sir George Kenrick) when he opened the annual exhibition of the Royal Society of Artists in the Autumn of 1908, the Society in their last Autumn exhibition included a small section of Arts and Crafts, representing principally work by local artists and past and present students of the Birmingham Schools of Art. The contributors numbered 58, and the exhibits about 300, chiefly jewellery and metal work, as was to be ex-



CHISELLED STEEL BOXES

BY THOMAS P. SPALL

to a very large public by reason of the deep feeling expressed in them. They give a synthesis of the emotions which affect this painter most in the presence of nature, but they are conventionalised to Mr. Peppercorn's own convention. Therefore his water-colours in which, so to speak, contact with nature is more directly shown, have quite a different character, and there will be found people who will respond to their acute realism more than to the artist's oil paintings.

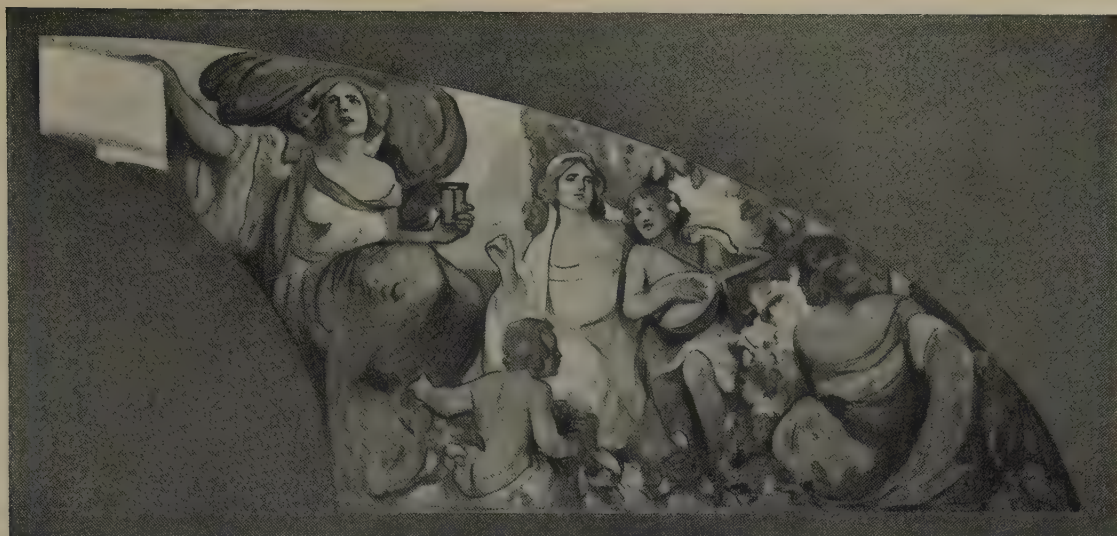
At the same galleries some water-colours by Mr. Wynne Apperley were on view. These varied in merit, but at his best the highest praise is due to Mr. Apperley. *The Basin of St. Mark, On the Grand Canal, Varenna, Lake Como*, showed a peculiar ability to see a crowded scene as a whole and with the component colour contrasts brought into effective relationship. Sometimes a slightly tattered effect is given, as if the treatment had



SILVER PRESENTATION CUP INLAID WITH STONES
BY EDWD. STEELE HARPER



LUNETTES IN ENTRANCE VESTIBULE
OF LIVERPOOL TOWN HALL BY J. H.
AMSCHEWITZ.



PORTION OF LUNETTE IN LIVERPOOL TOWN HALL

BY J. H. AMSCHWITZ

pected in this district, with some embroidery, book illustration, book-binding and wood-carving in addition. Prominent among the exhibitors were Mr. and Mrs. Arthur Gaskin, whose jewellery is well known to readers of *THE STUDIO*, Mr. H. Wilson, who had a small case of his exquisite jewellery, Mr. Thos. P. Spall (one of the masters of the Central School of Art), who had a collection of very good work in chiselled and inlaid steel, Mr. Joseph Southall, who showed a case of miniatures, and Miss Mary J. Newell (embroidery). Among the younger contributors the work of Mr. Edward Steele Harper deserves special mention, his jewellery and silver cup inlaid with stones (page 53) showing great power of design and promise for the future. Mr. Bernard Cuzner sent an excellent collection of silver-work and jewellery, and three good brass clocks based on Elizabethan models; Miss K. Cavanagh, Miss Mabel Bendall, Miss Gladys Falcke and Mr. H. G. Croisdale also contributed good work. The exhibition has been a distinct success, and there seems to be no reason why it should not develop into an annual, or at least a biennial, institution.

A. E. M.

LIVERPOOL.—The surplus fund derived from the Liverpool Pageant held in 1907 to celebrate the sept-centenary of the granting of the first charter to Liverpool by King John has very appropriately been devoted to recording the event by mural decoration in the entrance vestibule of the Town Hall. The lunettes occurring immediately above the panelling on the four sides of the vestibule have been

filled with paintings on canvas designed and executed by Mr. J. H. Amschewitz, who won the opportunity for this display of his ability in open competition, the award being made by Sir Martin Conway, whose impartial selection has been fully justified since the composition and harmonious colouring of the designs can now be fully studied *in situ*. The subjects represent the granting of the first civic charter by King John in 1207, and the subsequent growth and prosperity of the Port through the aids of *Peace, Education, Enterprise, and Commerce*. A few years ago the decoration of the dome over the grand staircase



"GOATS" (OIL PAINTING) BY W. A. GIBSON



MEMORIAL CHANCEL-GATES IN OAK, FOR THE CHURCH OF ST. BALDRED, NORTH BERWICK
DESIGNED BY J. S. RICHARDSON

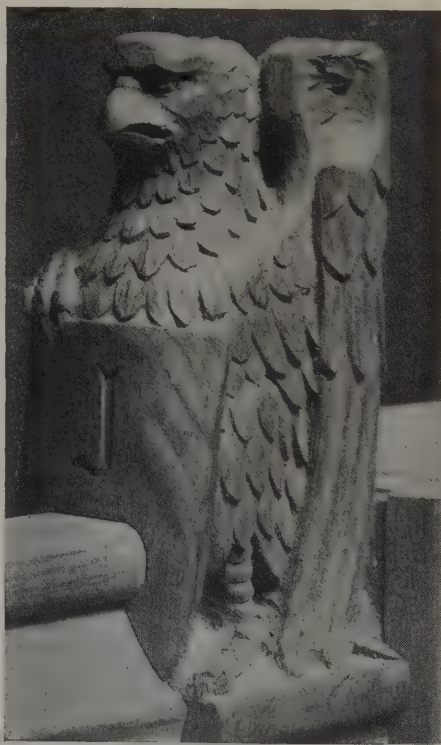
was entrusted to the late Charles Furze, and this more recent adornment of the Town Hall indicates a growing tendency towards the decoration of civic buildings, leading to the hope that in course of time local artists may secure public recognition for similar opportunities. H. B. B.

GLASGOW.—Among the younger members of the Glasgow School of Painters, W. A. Gibson stands out as an individualist. He takes art seriously, does not paint "what the public demands," avoids the commonplace mistake of becoming "rutty" by seeking, from time to time, new sketching grounds with fresh inspiration. He understands and can interpret the grandeur of Holland, the beauty of England, the charm of Scotland, but returning from a French village in Touraine, a district remarkable for its picturesque cave dwellings, he brings a portfolio of sketches, with such effects as are unobtainable in any of the old familiar places. In *The Banks of the Loir* the delightful pearly feeling of the silvery-grey atmosphere is cleverly suggested; while in *Goats* the volatility of the French people seems characteristic of the goats, for rapid sketching is here demanded, as the grouping changes with the slightest interruption. Mr. Gibson seeks to obtain quality in his work, he studies technique carefully, rapidity of execution has no attractions for him. To a respect for the modern Dutch method, he adds an independence and individuality that make his work distinguished in

exhibition or public gallery, or wheresoever presented. J. T.

EDINBURGH.—The chancel screen gates recently executed for St. Baldred's Church, North Berwick, were designed by and carried out under the superintendence of Mr. James Smith Richardson, of Edinburgh. This young architect has had two great advantages, viz.: firstly, he acquired exceptional facility of draughtsmanship in the Life School at the Edinburgh School of Art; and secondly, he received an architectural training under the able tuition of Mr. Lorimer (whose work has again and again been reproduced in *THE STUDIO*). Mr. Richardson

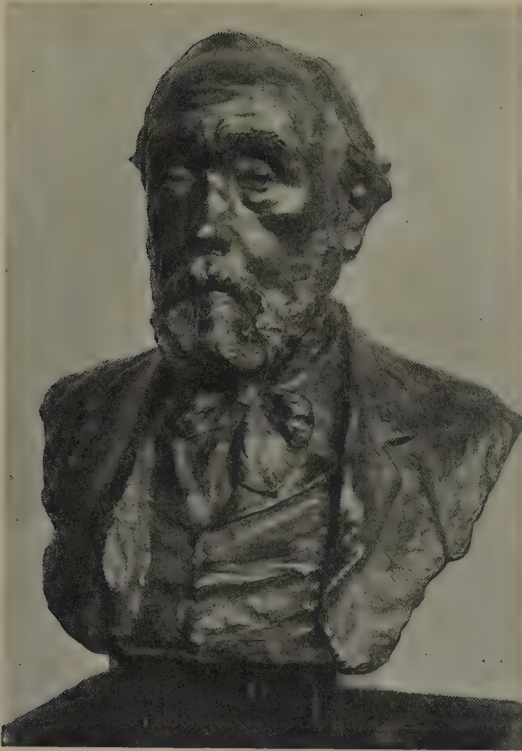
never crossed the border into England until the year 1906, when coming south he was introduced by Mr. Aymer Vallance (who had made his acquaintance in the previous year while both of them happened to be studying the splendid wood



DETAIL OF MEMORIAL GATE ILLUSTRATED ABOVE



"THE BANKS OF THE LOIR," FROM THE OIL-PAINTING BY W. A. GIBSON.



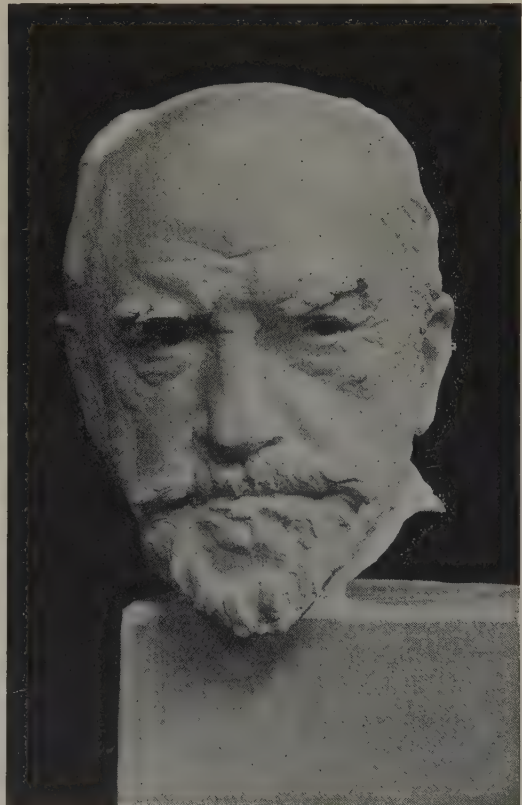
BUST OF DEGAS

BY PAUL PAULIN

albeit the design he has to deal with be new, to the best traditions of ancient craftsmanship.

PARIS.—The Exhibition of Works of Art purchased by the Government during 1909 has just taken place in the École des Beaux-Arts. Many of the works there exhibited have already figured in the salons and in various other exhibitions, but this did not in the least lessen one's interest in seeing them together, for we had here an opportunity of arriving at an exact appreciation of the aims which have guided the Sous-Secrétaire des Beaux Arts in making his acquisitions. One must admit that he has been guided by principles of the widest eclecticism, for among the 435 works shown at the École des Beaux Arts there were examples of every school, and we were compelled to the conclusion that M. Dujardin-Beaumetz had admirably fulfilled his mission. On the other hand there was a tendency, which at times may be dangerous, to acquire too many little things—too many studies, too many sketches, all of which would be more suitable for the portfolio of a collector than for our public galleries. For these, more finished,

carvings at King's College Chapel, Aberdeen) to some of the screens in ancient parish churches in England. From that time Mr. Richardson acquired for mediæval screen-work a sympathy which subsequent visits to such congenial spots as, *e.g.*, Oxford, Ewelme and Burford and neighbourhood, have only deepened and intensified. At the same time he has never allowed himself to drift into becoming a mere copyist of English Perpendicular work. The treatment of the gates here illustrated is the outcome and expression of strong national sentiment. The whole design speaks for itself, but it may not be amiss to point out that the evangelistic symbols terminating the stiles of the gates, are placed sideways and cut front forward, for the very practical and constructional reason that by this means the utmost available capacity of the material was placed at the disposal of the wood-carver. On the other hand, had the figures been set faces westward, they must have suffered considerable diminution in size to enable them to be cut out of the solid, without joining. Even in a photographic reproduction the crisp and workmanlike chiselling of the originals is apparent. For Mr. Richardson has been fortunate enough to secure the co-operation of a sculptor whose single aim is to conform,



HEAD OF BONNAT

BY SÉGOFFIN

more important works are required and, briefly, those which, to the eyes of a future generation, will be representative of the definite manner and complete style of the artist. There were certainly in this exhibition many works which honourably represent the present-day French school, such as the two beautiful panels of a diptych by Ménard, which were shown at the Salon 1909 and were illustrated in THE STUDIO last June (p. 48), also *La Mine* by Gillot, *Palerme* (1676) by Fouqueray (a superb picture of that naval battle), *L'Enfant à la Crinoline* by Desch, a fine landscape by Guillemet, a charming sea-piece by Meslé, figure paintings by Raffaelli, and a delightful *Salut à Paris* by Willette. Among the sculpture I must mention two excellent busts of women by Rodin, and also the interesting and valuable busts of Degas and of Renoir by Paulin. The head of Bonnat by Ségoffin is a masterly piece of work; the artist has imbued the image of his model with a character, a vigour and a vitality which one must designate as truly remarkable.

The bust of Barbey d'Aurevilly by Rodin, which is reproduced on this page, is that which was referred to in my notes last month.

Among the smaller exhibitions that of the "Eclectique" was particularly noteworthy by reason of the perfect taste with which the various works exhibited by the members were hung, and indeed artists and organisers of exhibitions especially might well take a lesson in tasteful arrangement from it. Paintings, sculptures, laces, tapestries, all were placed in very agreeably harmonious juxtaposition in the Galerie des Artistes Modernes, and the success which attended the show was amply deserved. First my attention was attracted by the carvings in wood

by Raymond Bigot. This artist, who must be counted among our leading *animaliers*, has made a speciality of wood carving — an art much neglected nowadays, but which served artists of bygone days for so many masterpieces. His very fine *Dindon*, which has been acquired by the Government, has been already seen in the Salon. At present Bigot is engaged in work more decorative in character, and in this he succeeds equally and exceedingly well. In particular I noticed his frame for a mirror, his frieze of pigeons, destined for a bed, and his *Vol de Corbeaux*—a decorative panel carved and inlaid. Another sculptor of great talent, though in a different style, is M. Henry Bouchard, whose large *Bœufs* at the last Salon is still fresh in our memory. His *Jeune fille à la Gazelle*, a group in bronze à *cire perdue*, is a little work which would not appear incongruous if placed in the museum of antiquities at Naples.



BUST OF BARBEY D'AUREVILLY

(By permission of M. Harlingue)

BY AUGUSTE RODIN



BUST

BY AUGUSTE RODIN

jewellery shown by Rivaud, the wrought iron work of Robert, and Mme. Le Meilleur's embroideries completed an interesting *ensemble*.

At the Galerie de l'Art Moderne, in the rue Tronchet, M. Diaz Vasquez has been exhibiting some pictures of vigorous and sincere execution. Among the Spanish artists who make Paris their home during a portion of the year, M. Vasquez compels our notice by the fidelity—a little brutal at times, though this is no bad thing—with which he sets himself to render the nature and the life of his country. M. Lunois also has made a visit to Spain, and has returned with some excellent work done during his stay in that country. His work in oils and pastel is less well known than his etching, but his pictures evince the same excellent qualities of colouring and picturesqueness, and especially I was pleased with *L'École de Danse à Triana*, *L'Ordination à Salamanque*, *La Guitarera*, *Concha la Danseuse*.
H. F.

VIENNA.—The Winter exhibition at the Künstlerhaus proved a very attractive one, although it was a small one in comparison with those of former years. Portraits were fewer than usual, a notable absentee

M. Pierre Calmettes, the indefatigable secretary of the society, makes interior paintings his speciality. He has followed his remarkable series of pictures executed in the house of M. Anatole France by another series of five exceedingly brilliant paintings done in the Musée des Arts Décoratifs. M. Désiré-Lucas showed a charming interior of a mill and two pastel studies. M. Augustin Rey was represented by vigorous water-colours of the Haute Engadine, and M. Le Meilleur by some etchings. M. Harry van der Weyden exhibited nine pictures which attracted me, as his paintings always do, by their bold execution and their truth to nature. The most important of these canvases reminded me somewhat of Michael, for in it I saw the same lowering sky, the same sombre earth; and it is strange to find this artist's work approximating, a century afterwards, to that of the father of the Barbizon school. Decorative Art was represented at the Éclectique by the work of other artists. The numerous exhibits of M. Jean Dunand were of premier importance, and in his manipulation of copper, pewter and of lead, this artist shows masterly skill. M. Eugène Feuillatre makes no pause in his progress—each one of his enamels marks a fresh step forward upon the road of success. The



BUST

BY AUGUSTE RODIN

Studio-Talk

in this department being Mr. John Quincy Adams, who was unable to contribute owing to illness. W. V. Krausz showed some good examples of his art, in particular a portrait of the well-known actor, Herr Gerasch, as "Tasso" in Goethe's drama of the same name, and a portrait of the dancer, Lily Berger, the latter being fine in colour and effect. Nicolaus Schattenstein's portraits of women have during the last few years become a prominent feature of the Künstlerhaus exhibitions. On this occasion he was well represented by a portrait he has lately painted of Prof. Heinrich von Angeli, President of the Künstlergenossenschaft and himself renowned as a portrait-painter. Heinrich Rauchinger's portraits always attract attention at these shows; they are essentially vigorous in treatment, particularly those of men, and both composition and colouring are strong points with him. Among the other contributors in this sphere were Victor Scharf, Eduard Veith, Paul Joanowitch and David Kohn—the last a remarkably able artist who has a predilection for red chalks.

Jehudo Epstein, who also belongs to the chief portraitists of the Künstlerhaus, exhibited a small collection of his pictures, which proved that the plane he has attained is a high one, and at the

same time that his ideals are thoroughly sound and based on sure artistic principles. His fresco scenes testified to his skill in composition and management of light effects, and his studies of the lagoons of Venice furnished further testimony to this. Particularly pleasing in tone and rendering of atmosphere were his *Alte Brücke* and *Im Wasser*, an admirable study of reflections, and again in *Interieur aus Burane*, an intimate piece of painting. This same intimate feeling was discernible in Victor Scharf's *Dutch Interior*, a very interesting work. Adolf Kaufmann, in his *Canal in Bruges*, must be credited with a very successful rendering of this old-world motif. Among others who sent good work were Eduard Kasparides, Alfred von Flügel, Victor Rudolf von Mehoffer, Albert Schwarz, Alfred Wesemann, Josef Kinzel, Hans Larwin and Karl Scholz.

The picturesque old towns and villages along the Danube have inspired more than one artist, as for instance Max Suppantisch, Oskar Grill, who works in coloured chalks, and Eduard Zetsche. Ferdinand Brunner is making good progress in his work, which is characterised by purity of colour and a sensitive touch. Karl Pippich is another artist who favours old-time motives. Franz



"CANAL IN BRUGES"

(Künstlergenossenschaft, Vienna)

BY ADOLF KAUFMANN



(Künstlergenossenschaft, Vienna)

"A DUTCH INTERIOR"
BY VICTOR SCHARF

Studio-Talk

Windhager contributed some outdoor scenes, *Im Mai*, with its singularly harmonious treatment, being one of the best of them. Joh. Nepomuk Geller, in addition to other excellent examples of his art, contributed one called *Dürnstein*, which particularly signalised his intimate observation of nature. Josef Jungwirth's studies of flowers are effective and rich in coloration. Otto Herschel's work is suffused with poetic sentiment — a trait which is particularly discernible in his *Bridge of Sighs*. Other contributors who must not be passed over were Angela Adler, Fritz Pontini, Friedrich Beck, Konstantin Damianos, Karl Gsur, Eduard Ameseder, and Othmar Ružicka, whose studies of Moravian girls are remarkable for their fidelity to nature in costume and in form. There were three lady artists whose work should be mentioned: Frau Olga Florian-Wiesinger, who sent some fine studies of flower-gardens; Minnie Gause, a study of an old town capital drawn, and Emmie von Leuzer Hirschfeld whose undoubted talent could be seen to advantage in her study *Kirchgang in der Bretagne*.

Some very good sculpture was shown by Franz Zelezny, Melanie von Horschetzky, Friedrich Gornik, Emanuel Pendl and Otto Hofner, and plaquettes and medals by Hans Schäfer and Karl Maria Schwerdtner. Graphic art was represented by Ferdinand Gold, who contributed some fine etchings in his well-known manner, Anna Mik, Rudolf Hanke and Julius Johannes Fischer.

The work of one artist has been purposely left to the last, because death has snatched him away from the midst of us at the early age of thirty-six. It is of Rudolf Quittner I speak. The reproductions of his pictures in THE STUDIO from time to time have shown him

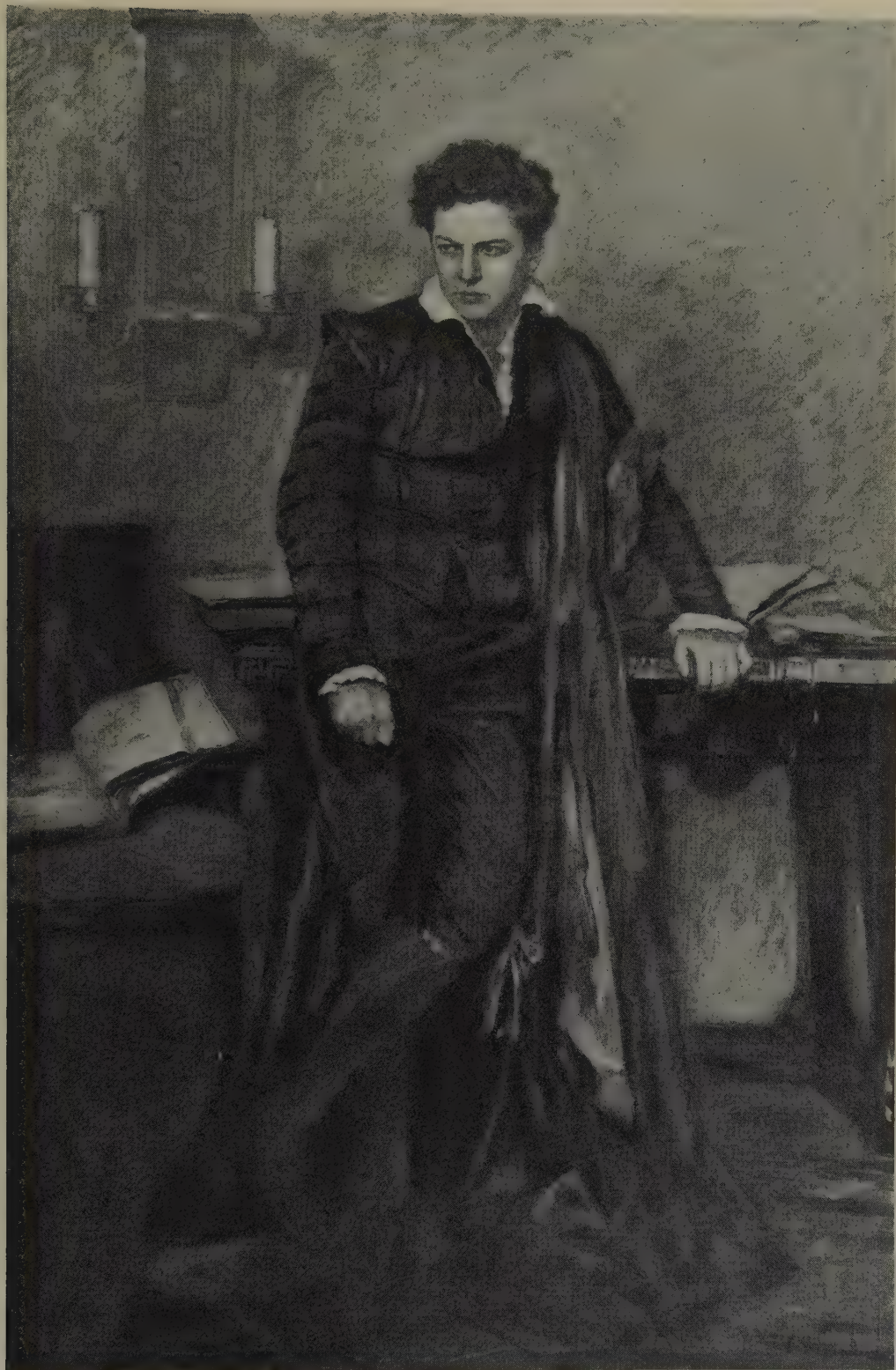
to be an artist of very sensitive touch and perception. His two pictures, *Boulevard by Night* and *Sommertag*, shown at this exhibition, of the Genossenschaft, gave proof of his high merit as an artist.

The Hagenbund exhibitions are always a source of pleasure, for there is an air of freshness about them, and moreover the quality of the work one sees there always shows steady development. On the occasion of the recent winter exhibition it more than exceeded expectations. There was some excellent work shown by Ferdinand Ludwig Graf, who has always something new to say. His bits of the Tyrol across the Brenner Pass and on the pass itself, at Gossensass and other old places, are very fine both in colouring and in drawing. His methods are his own, and he has his own ideas of coloration, the result justifying his daring experiments. Walter Hampel showed some fine old interiors reminiscent of the days of our grandmothers. His art is rich in poetic fancy, and it



"MORAVIAN PEASANT GIRL"

BY OTHMAR RUŽICKA



(Künstlergenossenschaft,
Vienna)

PORTRAIT OF THE ACTOR GERASCH
AS "TASSO." BY W. V. KRAUSZ



PORTRAIT OF A LADY
BY NICOLAS SCHATTENSTEIN

*(Künstlergenossenschaft,
Vienna)*



"THE OLD BRIDGE" (*Künstlergenossenschaft, Vienna*) BY JEHUDO EPSTEIN

is this which makes his work so attractive. His water-colour drawing, *Marquise de Pompadour*, a nude figure in a landscape, is a work marked by much daintiness and freshness of execution and by a general air of refinement.

Otto Barth contributed some fine landscapes — charming bits from Purgstall in Lower Austria, where he has painted many views of the old castle whose old roofs and grey walls he has so feelingly rendered. It is the ancient garden of this castle that provides Count Herbert Schaffgotsch with those rare woods used in his intarsia landscapes. The Count has without doubt made great advance in his work since he first exhibited at the Hagen-

bund some three years ago. He has given soft contours to his woods, and has succeeded in delineating the rush of the waters, the whiteness and softness of the snow, the rich verdure of the summer, the red-browns of autumn. Gino Parin, Josef Ullmann, Alois Kalvoda, Gustav Gwozdecki, R. Sieck, Otto Brünauer, and Henryk von Uziemblo were also well represented.

Hugo Baar showed some tender snow-scenes and spring-time motives from his native home in Moravia. This artist is a keen observer of nature in all her whims and all her fancies, and though the titles of his pictures are often the same there is nothing monotonous about his work. Jakob Glasner

contributed a work of merit, *A Peasant's Cottage in the Tatra*. Armin Horowitz, a son of the



"HALLE AM SAALE" (WATER-COLOUR) (*Hagenbund, Vienna*) BY OSKAR LASKE



"SUMMER" (WOOD INTARSIA) BY COUNT HERBERT SCHAFFGOTSCH
(Hagenbund, Vienna)

well-known portrait painter, exhibited for the first time here, his work being distinctly meritorious in its freshness and originality of treatment. Edmund Steppes' landscapes are pleasing. Some excellent work was shown by Adolf Gross—sunny gardens rich in colour; and garden subjects also attracted Professor Beyer, whose pastels are of a rare charm.

Oskar Laske, the architect to whom the merit of arranging the exhibition is due, contributed a number of water-colour drawings full of life and freshness. Dr. Junk, an artist of marked talent, exhibited some decorative woodwork as well as some excellent coloured etchings. Franz Simon, F. Michl, Vaclav Mály, Ludvig Kuba, likewise contributed some good specimens of their work. Lino Vesco's *Maria*, representing the Madonna seated in the open with an old village for a background, is a work inspired by much religious fervour. Karl Huck's paintings of

birds, ravens, vultures and parrots are very vivid and show him to be a keen observer of their habits.

Of sculpture there was but little. Franz Barwig showed a quaint group of figures in carved wood representing the "Serenissimus" of a petty German Court in all his glory. Kindermann, His Serene Highness's Chamberlain, is just presenting the Burgomaster to him, the whole of the Court being

present. The entire group of figures is excellent, for Barwig, more perhaps than any other wood-



"GOSSENSASS ON THE BRENNER" (PASTEL) BY LUDWIG FERDINAND GRAF
(Hagenbund, Vienna)



AN OLD SCHLESWIG-HOLSTEIN INTERIOR SHOWN AT REINER AND LEWINSKY'S GALLERIES, BERLIN

sculptor, infuses life into the hard wood. Alexander Wilke has made an excellent drawing of this scene. Barwig has shown that he can also express himself in bronze and in marble, some good examples of his work in these materials being on view. Jan Sturša exhibited some talented work, and quite a number of ladies contributed to the exhibition. A special room was set apart for the exhibits of the Bund zeichnender Künstler of Munich.

A. S. L.

BERLIN.—The elegant showrooms of Messrs. Reiner and Lewinsky were recently filled with a unique collection of old Schleswig-Holstein relics, and a welcome opportunity was thus offered of taking note of the venerable and highly developed culture of this most artistic of all the German provinces. The best productions of five centuries in furniture, jewellery, metal-work, ceramics and weaving, as well as old books, pictures and maps which were gathered together reflected much credit on the taste and skill of that Low-German tribe. The best object-lesson of the excellence of the old local

culture was to be seen in the complete interiors in which rich wainscotings, massive chests and graceful spoon-boards, heavy tapestries and woven cushions bore testimony to accomplishments in craftsmanship which we are striving to regain.

An exhibition of stained glass has drawn the attention of a wider public to the workshops of Mr. Gottfried Heinersdorff, a glass painter of scholarly attainments and a thorough craftsman. He is a connoisseur and lover of historical treasures, but his supreme aim is modern development. In him our best designers and painters have found the ideal translator. He has an equal regard for the old methods and processes while experimenting with new methods of achieving pictorial beauties. He does not despise underlaying, underpainting, and etching, and he executes narrow leadings in the old style or large ones according to modern demands, but his foremost principles are solidity and simplicity. The consideration that only owners of houses can enjoy the possession of good stained windows, and his contempt for common imitations, have led Mr.

Heinersdorff to revive the decoration of windows with pictorial panels of stained glass. Such portable decorations can be easily inserted or hung up in flats and other rented tenements, and they are particularly welcome at a time when the light of day is so much appreciated, and windows are preferred as much as possible untrammelled by draperies and curtains. Prominent painters like Unger, Looschen, and Puhle, craftsmen like Peter Behrens, Oskar Kaufmann, and Albert Gessner, as well as the Vivarini, Holbein, and Leonardo, are represented in Heinersdorff's repertory.

The early death of Ferdinand Lepcke has deprived us of an unusually talented sculptor. He had learned much from the antique, but also came under the influence of powerful contemporaries; yet real creative gifts, and untiring study of nature helped to produce a personal stamp. Lepcke's best was communicated in productions that celebrated the beauty of the female body.

Endowed with a certain Praxitelean vein he knew how to find the slender and graceful models who embodied his artistic vision of linear harmony.

He only occasionally used drapery; generally chaste nudity expressed his conception. He therefore, as a rule, represented reposefulness, even when the erotic moment was the spring of his creation. But Lepcke felt also impulses for imaginative and passionate motives. His ambition could strive high and even in monumental work, as in the fountain — *The Flood* — for the city of Bromberg, he attained astonishing results.

The Berlin Secession has again taken up the difficult task of arranging an exhibition of the Graphic Arts. It has acted thus in the conviction that drawing is the basis of all art, the most direct verification of talent, that it yields a source of income in the field of illustration, and



STAINED AND LEADED GLASS PANEL DESIGNED BY A. HAMBURGER
EXECUTED BY G. HEINERSDORFF



STAINED AND LEADED GLASS PANELS DESIGNED BY BECKER-TEMPELBERG
EXECUTED BY G. HEINERSDORFF

Studio-Talk

affords opportunities to acquire without great expenditure really artistic possessions for the home instead of mechanical reproductions. Almost a thousand exhibits of drawings, water-colours, pastels, etchings, lithographs, and woodcuts, offered many contributions of superior merit which gained in attraction by the proximity of superficiality and incompetence. The lion in this assemblage was Ferdinand Hodler from Geneva, whose two enormous diorama pictures *Aufstieg* (Ascent) and *Absturz* (The Fall) show eminent qualities of the draughtsman. He not only succeeds in the portraiture of alpine grandeur and fierceness, testifying to the intrusion of man with his death-challenging hardihood, but his pencil is a perfect instrument in the rendering of anatomical form, movement and rocky architecture. Jan Torroop displays a masterhand, whether he draws nature pure and simple or communicates the visions of the mystic *Souvenirs* of Dürer, and the pre-Raphaelites come back to us whilst we enjoy the diamond-like sharpness of his lines and inhale something like the perfumes of incense. In Max Liebermann's etchings and lithographs with Dutch motives actuality is realised to the full, and in his pastels with scenes from beach life he betrays a perfect delight of glowing colour. This medium is treated with great delicacy by Ernst Oppler in kindred subjects. M. Brandenburg is admirable in studies of trees, and his aptitude in rendering the intricacy and knottiness of bough and stem seems to make him discover similar lines in the growth of the human figure. Baluschek draws dramatic pictures with the touch of pathos or grim humour from proletarian life, and Käthe Kollwitz insists on an unvarying type of coarse ugliness to awaken sympathy for misery.

Count Kalkreuth is always serious, simple and heartfelt in whatever technique he chooses to express his love for the things of this earth, and we have no more reliable etcher or lithographer than Fritz Boehle from Frankfurt, whose realism attains the classic. Hans Thoma's many-sidedness of motive and method is astonishing. The lithographic renderings of landscape by H. von Volkmann were very agreeable contributions. Lovis Corinth is a perfect draughtsman when he likes, but he often contents himself with improvisation and with displaying his talent for composition and movement. The same regret must be felt in the study of Max Slevogt's lithographic series of book-illustrations, although it displays the artist's talent for composition and movement and his spiritual vein. We were grateful for the opportunity of admiring some distinguished foreigners as graphic artists, such as



"AT THE BROOK"

BY FERDINAND LEPCKE

Studio-Talk

Manet, Frank Brangwyn, Anders Zorn, Carl Larsson, and Toulouse-Lautrec. J. J.

COPENHAGEN.—The Royal Copenhagen Porcelain Factory has won a distinctive triumph for itself by coming to the front in European ceramics, and the celebration on the 1st January of the twenty-fifth year of art directorship of the factory by Professor Arnold Krog, is one in which all lovers of the Danish ware will be interested. It is to the untiring genius of Arnold Krog that the ware has become expressive of the highest poetical qualities and is intensely national in character.

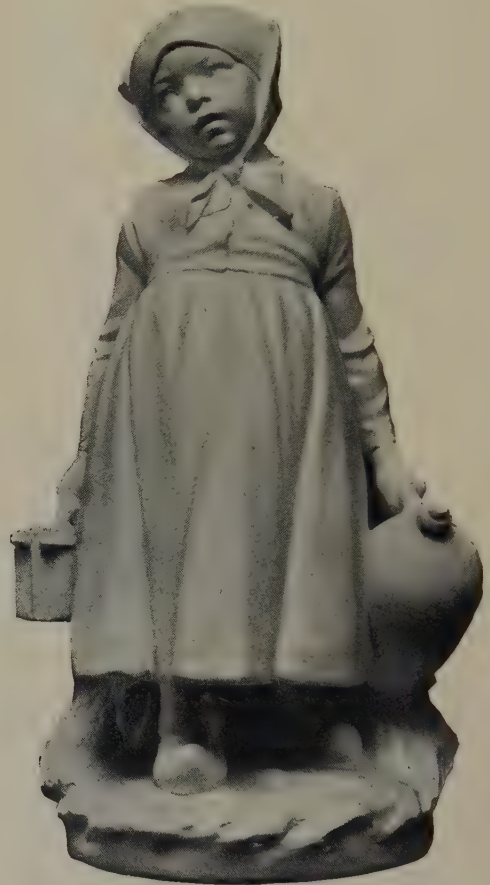
Arnold Krog was born in the small Danish town of Frederiksværk, and was the son of an iron-founder. Apprenticed to a mason, he afterwards

entered the Royal Academy of Fine Arts at Copenhagen, where he passed his examination as an architect. Among his contemporaries as students were P. S. Krøyer, the great painter whose death in November last has inflicted a great loss upon Danish Art, and Martin Nyrop, the architect



"THE WRITER"

BY FERDINAND LEPCKE



PORCELAIN FIGURE

BY CHRISTIAN THOMSEN

(*Royal Copenhagen Porcelain Works*)

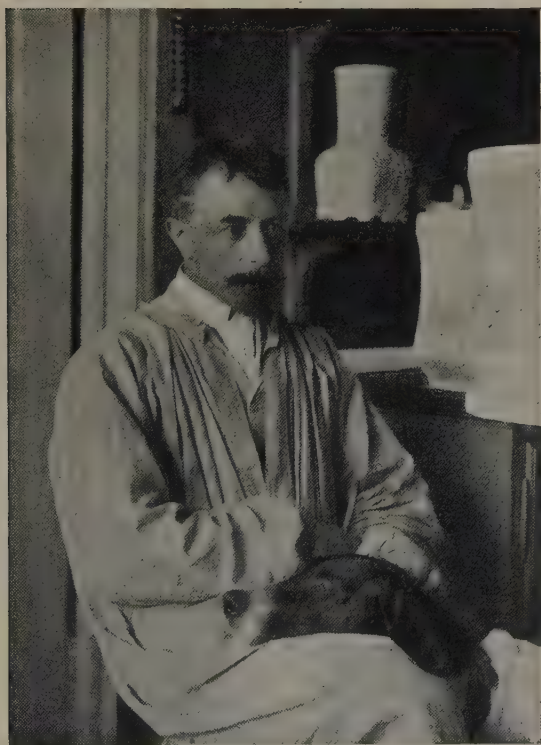
of the Hotel de Ville at Copenhagen. During his early days he worked on the restoration of the old Danish castles of Fredensborg and Kronborg. In 1884 The Royal Copenhagen Porcelain Works, under the direction of Philip Schou, had been rebuilt near the park of Frederiksberg, and Schou, seeing some of young Krog's decorative work, recognised his genius and invited him to become an artist at the factory. This was on the 1st of January, 1885.

Until 1885 the factory had lived, like so many of the old factories, on its early traditions. Its chief manufacture was the blue fluted porcelain,

and this was worked on the old technique and traditions. It is Krog's indisputable honour to have created and pointed out new directions. From ornamental decorations in under-glaze work he proceeded to important works of art by slow and sure stages. He turned to nature and translated new forms into ceramic art. He imbued the melting, dreamy, sad-hued porcelain with the character of the Danish landscape. His great simplicity of *motif* is the great simplicity of genius. His effects are so natural and subdued that their greatness might well escape common observation. *Altior ars est celare artem* is eminently applicable to the art of Arnold Krog. His love of natural form received a new impetus from a visit he paid to Paris in 1888, when some of the finest art treasures of Japan came into Europe owing to the noble families in Japan who had collected for centuries having to sell their treasures. Krog saw these masterpieces of the old potters and realised that



PORCELAIN FIGURE BY CHRISTIAN THOMSEN
(Royal Copenhagen Porcelain Works)



PROF. ARNOLD KROG, DIRECTOR OF THE
ROYAL COPENHAGEN PORCELAIN WORKS

they in common with him had found in nature the eternal spring of artistic inspiration. From that date he pressed onward in the path he had mapped out for himself. He gathered around him a band of artists—Lüsberg, Mortensen, Hallin, Heylmann, the Misses Host, Oppeman, and Schmidt, instructing them and filling them with enthusiasm in the creation of important dishes and vases decorated in under-glaze technique and reflecting the dreamy and poetical character of their native landscape.

The fecundity of Krog's genius is amazing, even in regard to the old under-glaze services for useful ware, only there are no less than two thousand different forms, the greater part of which have been conceived by his brain. With a sure hand he has never lost sight of the exact qualities suitable to the technique of the plastic clay. In co-operation with the chemists of the factory experiments were conducted extensively with the various fluid glazes, and especially the crystalline, discovered at the factory in 1886, and it must be conceded that Copenhagen was the first to exhibit the possibilities and beauty of these crystalline glazes to the public.

The influence of Krog has been a wide one, and many of the European factories have tried, with more or less originality, to produce in the hard porcelain the qualities of the inimitable porcelain of Copenhagen. But Arnold Krog was the pioneer, and Denmark justly celebrates his triumph. Everything from his hands has been well conceived, and without seeking reward he has won the esteem of



PORCELAIN FIGURE
BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

the cultured critics of a whole continent. To-day the laurel wreath he has won is his by acclamation.

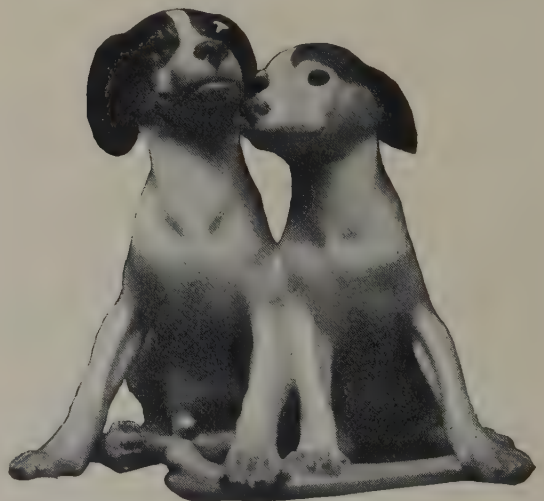
With the foregoing notes we give illustrations of a variety of interesting figures recently produced at the Royal Copenhagen Porcelain Works from models by Christian Thomsen, E. Nielsen, Axel Locker, and Knud Kyhn, all four belonging to the present staff of artists. A. H.

STOCKHOLM.—The two most interesting art exhibitions during the last month were arranged, one by the young painter, Gunnar Börjeson, and his sister, the sculptor, Miss Lena Börjeson, the other by the landscape painter, Helmer Osslund. For more than forty



PORCELAIN FIGURE
BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

years the name of Börjeson has been well known in Sweden. The father of the two young artists,

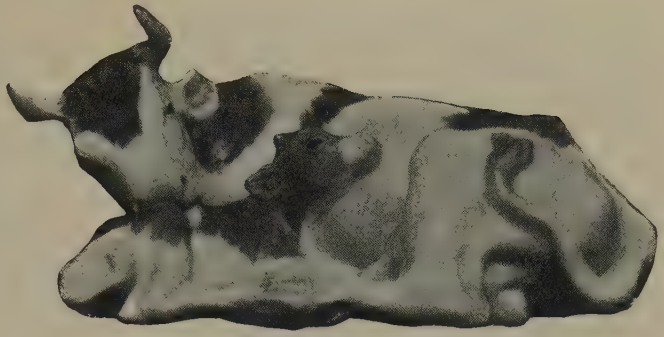


PORCELAIN FIGURES BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

Studio-Talk

the aged Prof. John Börjeson, was the author of many of our best statues, first and foremost among them being the excellent equestrian statue of Charles X. at Malmö. Until quite recently an energetic agitation has been carried on to get a replica of this beautiful work erected in Stockholm in front of the Northern Museum, but the Stockholmiens have been obliged to yield to the wishes of the people of Malmö, who want to keep this really great work of art to themselves.

Though the young Börjesons are not



PORCELAIN FIGURE

BY KNUD KYHN

(*Royal Copenhagen Porcelain Works*)

Helmer Osslund has chiefly devoted himself to painting the scenery of the province of Ångermanland, in North Sweden. He succeeds well in rendering the grand but somewhat unyielding character of his native place. The typical Swedish small red cottages standing out against the clear blue sky and the glittering white snow-clad hills make a very sympathetic picture, at least to the Swedish eye. Osslund consequently has had the pleasure, so rare for a young artist, of seeing most of his things sold at his maiden exhibition.



PORCELAIN FIGURE

BY AXEL LOCKER

(*Royal Copenhagen Porcelain Works*)

by any means up to their father's standard, the son shows real talent in some paintings of interiors from his parents' home. Especially good is a picture called *The Corner-Sofa*, a group of three young girls, two of whom are sewing while the other is reading aloud to them. The movements of the hands of the sewing girls are excellently rendered. Painted with a strong plastic feeling is the portrait of the artist's father, meditating in an easy-chair in a natural and characteristic pose. The colour in this portrait, as in many of G. Börjeson's works, is a little raw. Of Miss Börjeson's sculpture I can only say that her smaller works—inkstands and so forth—are the best.



PORCELAIN FIGURE

BY CHRISTIAN THOMSEN

(*Royal Copenhagen Porcelain Works*)



PORCELAIN FIGURE BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

A good deal of excitement has been caused by the competition for a monument to Swedish industry, about to be erected in Stockholm. No less than forty designs were sent in to the jury, but only three or four are worth mentioning. Foremost among them is a large fountain in the shape of an enormous bowl resting on a massive tripod, the whole placed in a basin round which are three figures representing the principal industries of our country. The bowl and basin are intended to be executed in dark Swedish granite, while the figures are to be in bronze. So far as I can understand, this design stands the best chance of being selected.

Stockholm has always been a city very poor in the way of public monuments, but last year a new era seems to have begun. Two groups of *Playing Bears*, by Carl

Milles, were given to the city and placed in the Berzelius Park last spring. Zorn's beautiful fountain, *Morning Bath*, also a gift from a private donor, will be unveiled very shortly, and a competition for a National monument to be erected in our city will be inaugurated soon. T. L.

VENICE.—The next International Fine Arts Exhibition of the city of Venice will be held from April 22nd to October 31st this year. In the ordinary course it should take place in 1911, but has been advanced a year so as not to clash with the International Exhibitions to be held at Rome next year. According to the official statement recently published, the sales of British works of art at last year's exhibition realised over 56,000 francs, nearly double the highest amount reached at any of the previous seven exhibitions. The King of Italy was the purchaser of oil paintings by Mr. Grosvenor Thomas and Mr. Russell Flint; Mr. John Lavery's *Polyhymnia* was acquired for the National Gallery of Modern Art at Rome; the Venice Municipality bought a painting by Mr. Charles Shannon, and other public or quasi-public bodies acquired works in oil by Messrs. James Paterson, T. Austen Brown, and J. Whitelaw Hamilton. A painting by Sir Ernest Waterlow, R.A., and a water-colour by Mr. R. M. G. Coventry, were acquired by private purchasers to be offered to the Modern Gallery at



"DIVES AND LAZARUS"

BY MARIANNE H. W. ROBILLIARD
(*Royal Academy Schools, Gold Medal for Historical Painting*)

Art School Notes

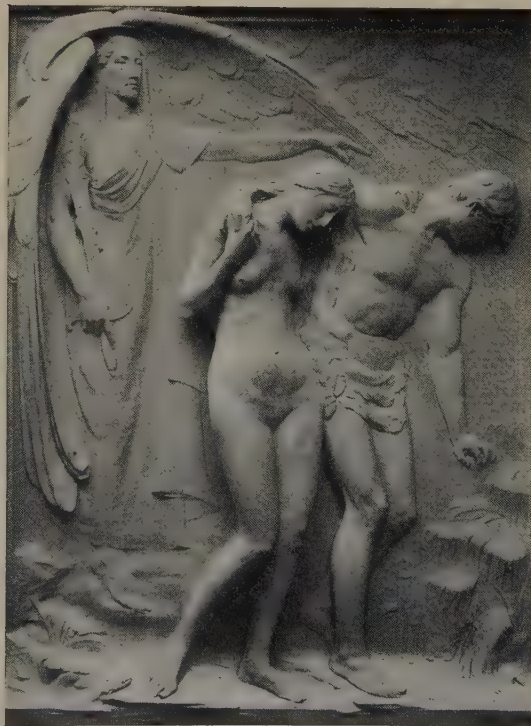


"WINTER" BY JOAN JOSHUA
(*Royal Academy Schools, Cartoon Prize*)

Naturally the Italians figure most prominently in the list, and out of the 257 paintings of various kinds which were sold, probably four-fifths were by them. The high favour accorded to the work of Ettore Tito and Guglielmo Ciardi, to both of whom special rooms were assigned, is shown by the large number of paintings by them which appear in the list.

ART SCHOOL NOTES.

LONDON. — Miss Marianne H. W. Robilliard, the winner of the Biennial Gold Medal for Historical Painting at the Royal Academy, is, like that most famous of Academy medallists, John Everett Millais, the child of a Jersey father and an English-born mother. On her mother's side she is a descendant of Joseph Strutt, who won the Gold Medal for Historical Painting a hundred and forty years ago, and in this connection another interesting parallel may be noted. When Joseph Strutt received the Gold Medal from the hands of Sir Joshua in 1770, his fellow Gold Medallist in Sculpture was Thomas Banks, afterwards R.A., and Sir Edward Poynter, who, in his capacity of



"EXPULSION OF ADAM AND EVE FROM PARADISE"
BY ALFRED BUXTON
(*Royal Academy Schools, Gold Medal for Sculpture*)

Venice. The list of sales also includes works by Messrs. J. Lavery, R. Anning Bell, Cecil Rea, W. Lee Hankey, W. Llewellyn, Terrick Williams, A. Ludovici, Fred Stratton, A. K. Brown, Stuart Park, and J. G. Laing, all acquired for private collections; sculpture by Sir George Frampton, R.A., Alfred Drury, A.R.A., and F. Derwent Wood, A.R.A. elect; and etchings by Sir H. Seymour Haden, Messrs. Frank Brangwyn, A.R.A., Hedley Fitton, E. M. Synge, and Miss C. M. Nichols. In the applied art section the Pilkington Tile and Pottery Company, and the Ruskin Pottery and Enamel Works were very successful.

The only other foreign countries which were specially represented were Bavaria, Hungary, and Belgium, and the sales of oil-paintings and water-colours in these numbered rather more than twenty in all, four of them being works by Franz von Stuck. In the general international group the names of P. A. Besnard, Anders Zorn, F. Khnopff, and the late P. S. Kröyer, are the most notable.

Art School Notes

President, presented the medal to Miss Robilliard, is the great-grandson of Thomas Banks. In carrying off the Gold Medal for Historical Painting Miss Robilliard crowned a brilliant career at the Academy schools, where she had already gained among other awards the Turner Medal, the Creswick Medal, and the cartoon prize; and the skilful management of her *Dives and Lazarus* gives promise of a future of distinction. She has in this clever picture followed on general lines the interpretation of the parable according to Swedenborg and Archbishop Trench. The rich man with his pride and pomp represents the Jewish nation, and the outcast at his gate the despised Gentiles. The Jewish nation and Church had hitherto been the chosen custodians of the Word, but now the Gospel was to be preached to the whole world, and the child, toying with the hour glass and some peacocks' feathers, typifies the passing away of the old dispensation. Additional interest is given to the success of Miss Robilliard by the fact that she is the first woman-student to gain a Gold Medal and Travelling Studentship at the Royal Academy. The late Madame Canziani (Louisa Starr) and Miss Jessie Macgregor each in her year won the Gold Medal for Historical Painting, but not the Travelling Studentship, which was until 1879 a separate and distinct award. The first competition for the combined medal and studentship of £200 was in 1881, when Mr. Melton Fisher was successful.

Mr. Alfred Buxton, who carried off the Gold Medal and Travelling Studentship for composition in sculpture, was one of the most distinguished students at the Technical College (City Guilds), Finsbury, before he entered the schools of the Royal Academy two years ago. Mr. Buxton's well-deserved success is in a great measure due to the excellent training he received at the Technical College, where he worked eight years, at first under Mr. Wright and afterwards under Mr. Gilbert Bayes. An illustration of Mr. Buxton's admirably modelled relief, *The Expulsion of Adam and Eve from Paradise*, that gained him the gold medal, is given on p. 77. The third of the biennial Gold Medals and Travelling Studentships at the Royal Academy was gained by Mr. Harry Herbert Jewell for the best architectural design of *A Nobleman's Mansion in a Large Park, with Terraces down to the River*. There were eleven competitors for the prize of £40 for a design for the decoration of a portion of a public building, subject *A Hunting Scene, Classical or*

Mediæval. This, like the majority of the painters' prizes at the Royal Academy, was taken by a clever girl student, Miss Hetty Muriel Bentwich. Miss Joan Joshua won the cartoon prize with a well-drawn and imaginative drawing of *A Female Allegorical Figure of Winter*; Miss G. M. Clark Kennedy the Creswick prize for landscape; and Miss L. A. E. Canziani (daughter of Madame Canziani named above) the Armitage prize for figure design in monochrome. The Turner Gold Medal and Scholarship of £50 for landscape, subject *Fishing Boats making for Safety in a Gale*, fell to Mr. Tobias Lewis, with Miss Hilda Lennard as *proxime accessit*; and the remaining prize winners included Mr. L. L. Swain, Mr. F. C. Mitchell, Mr. K. E. Wootton, Miss Madeline Barker, Mr. A. G. Wyon and Mr. F. J. Wilcoxson. Landseer Scholarships of £40 a year each were given—in painting to Mr. R. H. Greig, Miss D. W. Hawksley, Mr. T. Lewis, Mr. D. G. Shields and Mr. J. Williams; and in sculpture to Mr. N. A. Trent and Mr. F. J. Wilcoxson. W. T. W.

GLASGOW.—The extension at the Glasgow School of Art is now a *fait accompli*. The official opening was the occasion of quite a distinguished gathering, under the Presidency of Sir James Fleming, Chairman of the School for nearly a quarter of a century. On three nights a masque entitled "The Growth of Art" was given by students and friends, the book being the production of the talented and indefatigable Director Mr. Francis H. Newbery, and so popular was the piece that it had to be repeated each evening to crowded audiences. A dance, presentations, and other engagements were scattered over the five days' festivities, all to emphasise the importance of the event in the life of the School. The glance backward over seventy years of strenuous existence is interesting, forward it is encouraging. Artists earning the highest distinction in different realms of Art have graduated there, and now that it stands as the largest and one of the best equipped Art Schools in the Kingdom, the possibilities of distinction to students are greater. The architect, Mr. Chas. R. Mackintosh, a former pupil, has impressed his strong individuality on the building. At the same time the evidences of care and thoughtfulness in adapting the various parts to their special purposes are many and striking. The system of lighting has been carefully considered, and a novel kind of window introduced. The studios are large and

Reviews and Notices

well planned, and every possible facility is provided for careful study. A special feature of the celebrations was the exhibition of work by eminent artists who studied formerly at the School, or who have been identified with its work, including Sir James Guthrie, E. A. Walton, John Lavery, E. A. Hornel, Alfred East, George Henry, R. M. S. Coventry, D. Y. Cameron, and others. J. T.

EDINBURGH.—The first exhibition of students' work in connection with the Edinburgh College of Art, held in the galleries of the Royal Scottish Academy during the latter days of December, was an interesting display of the varied activities of the College. There are now 800 students attending the College, of which Mr. Morley Fletcher is the Director, a number which to all appearance will be further augmented when the College building is completed and the institution is in full working order. Meantime, the space available not being sufficient, work is carried on under many disadvantages. In time these will disappear and the College be one of the most completely equipped in the United Kingdom.

The North Room of the Academy galleries was fully occupied by the work of the sculpture section conducted under the superintendence of Mr. Percy Portsmouth, A.R.S.A. Here there was evidence that the relation of Sculpture to Architecture had been kept prominently in view, and many fine examples of ornament in the shape of clay sketches were shown, both as transcripts of plant or animal forms and where these were used as a basis for decorative design. One or two of the studies of the nude figure were very promising. The Great Room was crowded with the display of the section of Architecture, which is under the direction of Mr. John Watson, F.R.I.B.A. The exhibits included the drawings of the Edinburgh student who won the Pugin scholarship prize in 1908, and who had studied at the Architectural classes taken over by the College.

The Second Gallery was appropriated to the section of design supervised by Mr. William S. Black. This department of the College is the least complete, but there were many good specimens of elementary design, coloured designs for embroidery and stained glass, furniture drawings and studies in illumination and historic ornament. The remaining two rooms were occupied by the work of the students in the Drawing and Painting section, under the charge of Mr. Robert Burns, A.R.S.A.

Noteworthy were the many beautiful studies of still-life in groups of pottery and fruit, showing skilful arrangement and good colour. The life-class work showed a high average attainment both as to drawing, colour and tone, and altogether the exhibition as a display of purely class work was most encouraging and satisfactory. A. E.

REVIEWS AND NOTICES.

Gainsborough. By MORTIMER MENPES. Text by JAMES GREIG, R.B.A. (London: A. and C. Black.) £3 3s. net. The illustrations in colour, after the original paintings of Gainsborough, produced under the personal superintendence of Mr. Mortimer Menpes, by the process with which his name is associated, are of course the primary *raison d'être* of the sumptuous volume on the great 18th century master, which was one of the finest gift books of the recent season. It will at once be admitted that they fully justify yet another addition to the copious literature on the same subject already in circulation, for although they fail, as all their predecessors have done, to render adequately the distinctive brush work of the Suffolk master, they are certainly the most satisfactory renderings of many of his paintings which have hitherto appeared. The reproductions of the earlier portraits in which the artist's peculiarities of technique are far less pronounced than in his later canvases, especially those of the *Parish Clerk* and one or two of the Bath portraits, are, but for the shiny surface practically fac-similes in miniature of the originals and the *Musidora*, *The Blue Boy*, *The Honble. Mrs. Graham*, are also remarkably fine interpretations. In his letterpress Mr. Greig shows himself thoroughly familiar with and quotes largely from the standard works on Gainsborough already in circulation, including those by Mrs. Arthur Bell and Sir Walter Armstrong, against the latter of whom by the way he displays a strange animus, never letting slip an opportunity of questioning his statements; but except for a certain amount of original criticism always valuable from an artist, he adds scarcely anything that has not already been published, and he has not even attempted to give a complete list of Gainsborough's works, contenting himself with a list of the paintings and drawings not mentioned by Sir Walter Armstrong and of those that have been sold by auction since his book appeared.

Roodcreens and Roodlofts. By FREDERICK BLIGH BOND, F.R.I.B.A., and Rev. DOM BEDE CAMM, O.S.B. (London: Sir Isaac Pitman &

Reviews and Notices

Sons.) 2 vols., 32s. net.—Sir Walter Armstrong, in his recently published manual of the History of Art in Great Britain, remarks on the high state of perfection which our native artist-craftsmen attained in past ages, and the illustrations in these two volumes prove beyond doubt that wood-carving must be reckoned among the crafts in which this progress was shown. The bulk of the illustrations are from photographs and drawings of roodscreens and roodlofts found in the churches of Somerset, Devon, and Cornwall, with a sprinkling from other districts in this country and elsewhere, and many are the exquisite examples of the mediæval woodworkers' skill which they bring before us. In the first volume Mr. Bond contributes a lengthy essay, the result of many years' close investigation of the subject, on ecclesiastical screen-work in general, tracing its evolution from the pre-Christian period onwards, and showing how when wood at first came into general use in connection with ecclesiastical architecture the design perpetuated the traits appropriate to stonework, and did not become fully emancipated till the fifteenth century. This essay is followed by a descriptive list of all the surviving and recorded screens in Somersetshire, where they present a much greater variety than is to be found in other parts. In the second volume the principal space is allotted to screens in Devon and Cornwall, and in conclusion a carefully compiled list is given of more than 2,000 examples of screen-work in the churches of England and Wales at large. It need hardly be said, that a work such as this appeals not only to the student of ecclesiastical archæology, but also to the present-day designer and worker in wood.

One Hundred Masterpieces of Sculpture. By G. F. HILL. (London: Methuen.) 10s. 6d. net.—We would recommend this book to students of the history of sculpture. If they have any general knowledge of the subject to go upon it will carry them from point to point in the transitions through which the art of sculpture passed from Greece and Rome to Christian hands. They will find the very carefully made illustrations of the greatest assistance in establishing in their memory the characteristics of which the text treats so well.

Wanderings in the Roman Campagna. By RODOLFO LANCIANI. (London: Constable & Co.) 21s. net.—The new volume from the pen of the learned Commendatore Lanciani, who is already responsible for over four hundred important publications, contains far more than its unpretending title implies, for it gives a very complete history of the Campagna di Roma from the time of

the mythical King Saturnus to the present day. It is moreover enriched with a very great number of excellent illustrations, amongst which are specially noticeable the reproduction of the fine sarcophagus found in the Via Collatina in 1908, a true masterpiece of sculpture, supposed to date from the time of Trajan; the *Cithæra de Apollo*, from the Villa of Voconius Pollio, a wealthy landowner of the second century A.D.; the *Bust of Anacreon*, from the gardens of Cæsar; and the grand *Group of Ancient Olive Trees*, from the garden of Hadrian's Villa, that was for twenty years under the care of Lanciani himself, and of which he speaks in terms of loving enthusiasm. Dividing his subject in a somewhat original manner, his chapters being named after Saturn, Horace, Hadrian, Gregory the Great, Cicero, Pliny and Nero, the commendatore skilfully weaves into a narrative of absorbing interest contemporary references to and descriptions of the events recorded and the results of the excavations that have been carried out from time to time, some of the more important under his own direction, giving special prominence to anything that can throw light on various historical and archæological problems that still elude solution. Among other typical examples of his power of forging together in their proper sequence widely scattered links of evidence, may be named his clear refutation of the claims of the Abbey of Grottaferrata to be connected with Cicero's Tusculanum, and the able reconstruction of the complex personality of Nero, of whom it is said, "he seems to have had a double nature, one half of which was generous, poetic, artistic, musical, while the other was utterly depraved."

The Arts and Crafts of Ancient Egypt. By W. M. FLINDERS PETRIE, D.C.L., etc. (Edinburgh: London: T. N. Foulis.) 5s. net.—This little handbook gives a brief but very interesting and instructive account of the sculpture, architecture and other arts and crafts, such as metal work, pottery, furniture, jewellery, practised in Ancient Egypt at various periods, typical examples of which are given in the illustrations. These number 140 in all, many of them having been taken by the learned author expressly for this volume, and they show that not only craftsmanship but art in the true sense of the word reached a high pinnacle of excellence in Egypt of old.

The Indian Craftsman. By ANANDA K. COOMARASWAMY, D.Sc. (London: Probsthain & Co.) 3s. 6d. net.—This little work, though it has not the advantage of illustration, is nevertheless worthy

Reviews and Notices

of careful study on account of the light it throws upon the organisation of the crafts in India, Ceylon and adjacent countries. In various respects, and especially as regards the guild system, which has long been in operation in the East, these conditions resemble those of European countries in early mediæval times, but always the religious element exercised a greater influence in India. On this point the author's chapter on "Religious Ideas in Craftsmanship" provides instructive reading.

The Mediæval Hospitals of England. By ROTHAMARY CLAY. (London: Methuen.) 7s. 6d. net. —To the valuable series of the antiquary's books Miss R. M. Clay has added a most interesting work upon mediæval hospitals which contains much useful information concerning the foundation and constitution of the various charitable institutions, both civil and ecclesiastic, in the Middle Ages, and also about a fearful malady which is now happily unknown in England—leprosy. The work is well illustrated, and the Bishop of Bristol has contributed a Preface.

Chats on Old Silver. By E. L. LOWES. (London: T. Fisher Unwin.) 5s. net. —This is a useful addition to the series of "chats" upon various subjects already published. The author deals first with marks and makers, following this with chapters on ancient and mediæval gold and silver, but the major portion of the book is devoted to a *résumé* of the history and styles of English gold and silver work. The work is well illustrated with sixty-two plates in half-tone and one in colour.

Black and White. By STEVEN SPURRIER. (London: George Rowney & Co.) 1s. —Mr. Spurrier's little book may be recommended to the student whose ambitions lie in the direction of black and white illustration. It is full of information about materials and methods of drawing and reproduction. There is, too, a brief history of the developments of modern black and white art, and descriptive criticisms, always in good taste, of the work of many of the best known of the contemporary illustrators of Mr. Spurrier, whose book, simply and naturally written, is a proof that a technical work need not be dull reading. The spelling of the names of some of the artists mentioned should be revised in any future edition of *Black and White*.

Die Anfänge des Deutschen Kupferstiches is the title of the second volume of the series of volumes edited by Dr. HERMANN VOSS, and published by Messrs. Klinkhardt & Biermann, of Leipzig (Mks. 15), under the general title "Meister der Graphik." It deals generally with the earliest

period of line engraving in Germany, and in particular with the work of the master known as "E. S." Practically all these early German engravers are known only by names descriptive of their principal works, such as The Master of the Death of Mary, The Master of the Love Gardens, of the Mount of Calvary, of the Playing Cards, and so forth; and, as Herr Geisberg tells us in his preliminary treatise, four-fifths of these plates represented religious themes. This volume is an interesting and valuable contribution to the history of engraving, not only because of the investigations the author has undertaken in connection with it, but also because a large number—about one-half of the 120 collotype reproductions in it—are now published for the first time.

We have received from Messrs. A. & C. Black a copy of the new issues of *Who's Who* (10s. 6d. net) and the companion volumes *Who's Who Year Book* and *The Writers' and Artists' Year Book* (1s. net each). These reference books have so thoroughly established their hold on the public that any eulogy of their serviceableness would be superfluous. *The Englishwoman's Year Book and Directory* for 1910, which is published by the same firm at 2s. 6d. net, calls for special praise on account of the very able way in which it has been written and edited. The matter throughout has been brought up-to-date; certain sections have been re-arranged and new ones added (e.g., Music).

Whitaker's Almanac for 1910 (2s. 6d. net) contains just on a thousand pages, counting the advertising matter. There is probably no other Almanac which by the time December comes round shows so many signs of use as *Whitaker*.

Messrs. George Rowney & Co.'s neat little *Artists' Almanac*, in cloth binding (6d.), contains, in addition to a diary, a great deal of information about art societies in London and the provinces which will prove serviceable to artists.

Messrs. William Morris & Co., Ltd., of Ruskin House, Westminster, send us a copy of a new catalogue they have prepared in which illustrations and particulars are given of the various classes of fittings produced by them. The firm makes a speciality of steel casements and casement fittings of different kinds, and also of stained-glass windows and panels, leaded lights, etc., suitable for buildings of all kinds, this latter class of work occupying the bulk of the 200 pages of the catalogue. Architectural metal work in general is made by the firm which enjoys a good reputation for substantial workmanship and excellence of design.

The Lay Figure

THE LAY FIGURE: ON THE CLAIMS OF THE CRAFTSMAN.

"I wish someone would explain to me," said the Craftsman, "what sort of person is really entitled to be called an artist. How would you define an artist? Who or what is he?"

"Everybody is an artist nowadays," laughed the Man with the Red Tie. "Cooks are artists, so are hairdressers, music-hall performers, house painters, dressmakers—anyone and everyone in fact."

"I was not thinking so much of the people who assume the title whether they have a right to it or not," returned the Craftsman. "I was wondering rather why it was commonly given to some men and withheld from others, who, as it seems to me, might fairly claim it."

"Surely the artist is the man who exercises his imagination and his technical skill in the production of things that are beautiful," broke in the Art Critic. "The title is given him because he possesses the creative faculty and applies this faculty to artistic purposes. All inventors are not artists, of course, but a man is not an artist unless he has very definite powers both of invention and expression."

"Quite so," replied the Craftsman; "that is a definition I am quite willing to accept. But here comes the point that rankles in my mind—why are art workers always spoken of as if they were divided into two classes, artists and craftsmen? Is not the craftsman an artist?"

"Certainly he is, if he satisfies the conditions I have just laid down," cried the Critic. "The designer who can make the things he imagines is emphatically not less an artist than the painter or the sculptor."

"And the distinction of which our friend complains is a false one made by people who do not understand what art means," commented the Man with the Red Tie. "It is simply a proof of the popular narrow-mindedness."

"I should call it rather a proof of popular respect for a false convention," said the Critic. "It has become the fashion to give the title of artist almost exclusively to painters, and so closely is this fashion followed that I believe a great many people of apparently normal intelligence would be quite surprised to hear even a sculptor spoken of as an artist."

"Then what hope is there for the craftsman?" asked the Man with the Red Tie. "How can he expect to have his right position recognised?"

"We need never give up hoping for the correction of a popular error," answered the Critic. "Even a fashion can be changed if its absurdity can be made sufficiently evident."

"There is the difficulty," sighed the Craftsman. "You have got to make the public realise that they are following an absurd fashion; and to convince people that they have been making fools of themselves is an uphill game. I am much afraid that this implied contempt for the craftsman is due to a general undervaluing of the work to which he devotes himself."

"No doubt," replied the Critic. "But this deprecatory attitude towards artistic craftsmanship is not necessarily permanent, and I think that even now there are signs of amendment. A growing section of the public is interesting itself in other kinds of art work besides painting, and the influence of the craftsman is increasing. As he gains in influence so he will rise in the popular estimation."

"He will have to rise far before he takes his right position in this country," objected the Craftsman.

"Not so far as you think," said the Critic. "There is already a very sincere appreciation abroad of the importance of the art work which is being produced here, and we may fairly claim to have inspired more than one foreign movement in design and craftsmanship. But I admit that a good deal more could be done in this country to encourage the development of the applied arts. I would like, for instance, to see our national and municipal museums acquiring regularly examples of modern craftsmanship—there are many things created year by year which are quite worthy to be placed beside the work of the ancient craftsmen—and I would like to see collectors diverting some of their attention from the battered relics from the past ages to the quite as admirable productions of their contemporaries. It would please me also to find that people had ceased to regard the worship of dubious pictures by old masters as the one certain and infallible proof of enlightenment. But I believe that all these things will come."

"What, may I ask, are the grounds for your belief?" inquired the Craftsman.

"The excellence of modern craftsmanship," replied the Critic. "Good work will always convince if you allow time enough for its influence to be properly felt and for its character to be generally understood. But of course you must keep up your standard."

THE LAY FIGURE.

Whitehall, Mr. Flagler's Residence

WHITEHALL, MR. FLAGLER'S RESIDENCE AT PALM BEACH

MR. HENRY M. FLAGLER'S residence, called "Whitehall," at Palm Beach, one of the most interesting private houses in the country, was designed by Carrere & Hastings, and the interiors, of which several reproductions are shown herewith, were the work of Pottier & Stymus. The first-floor plan provides for the grand hall salon, dining room, breakfast room, art gallery and music room, billiard room, ballroom and the owner's private office. On the second floor there are Mrs. Flagler's chamber, boudoir and dressing room, and twelve guest chambers. These rooms are all treated in period styles. In addition there are a number of servants' rooms, and valets' and maids' rooms for visiting guests.

The grand dining room is treated in François I design. The size is 44 x 33 feet. The room is finished in satinwood, with the ceiling divided into panels and ornamented with papier maché in tones of green coloring, relieved by gold. The mantel is a remarkable piece of carving, some of it being so fine that a magnifying glass is needed to see the details of the work. A panel of Aubusson is introduced in the frame.

The walls are hung in two shades of green tapestry, and the windows are draped with plain green silk velour, having bands

of the Aubusson tapestry in old colorings; the portières are of the same, in different designs of tapestry. The dining room chairs are covered with Aubusson tapestry. Each piece was especially made. The long table of satinwood, to correspond with the room, is covered with a cloth of plain green velour. There is an appliqué border and monogram in the center. The window curtains are of rich Cobert lace, the rug of Savonnerie, the center being plain green, with rich border, representing fruit and game.

The carving of the buffets and china cabinets is particularly noteworthy. The room is lighted by four bronze and crystal chandeliers. The andirons



BILLIARD ROOM

RESIDENCE OF H. M. FLAGLER, ESQ.
"WHITEHALL," PALM BEACH, FLA.

Whitehall, Mr. Flagler's Residence



MRS. FLAGLER'S CHAMBER
DECORATED IN LOUIS XV STYLE

RESIDENCE OF H. M. FLAGLER, ESQ.
"WHITEHALL," PALM BEACH, FLORIDA

are of bronze and floor of oak, with parquet border. In the billiard room the Swiss style has been followed. The mantel is of Caen stone, the flat beam ceiling of oak, and the coloring is of gold and shades of green and red.

In Mrs. Flagler's bedchamber the walls are of gold silk damask, the window draperies of the same material, richly embroidered, and the curtains of silk lace. The furniture is of the period of Louis XV. It is in two tones of pearl gray. The bed has a canopy draped with gold silk damask, and a bedspread of the same. Behind the canopy is an antique lace panel. Each corner of the bed is ornamented with a woman's head and shoulders in bronze. The floor is of maple, covered with an Axminster rug. One of the choice pieces of art in this room is a bronze clock of *The Three Graces*.

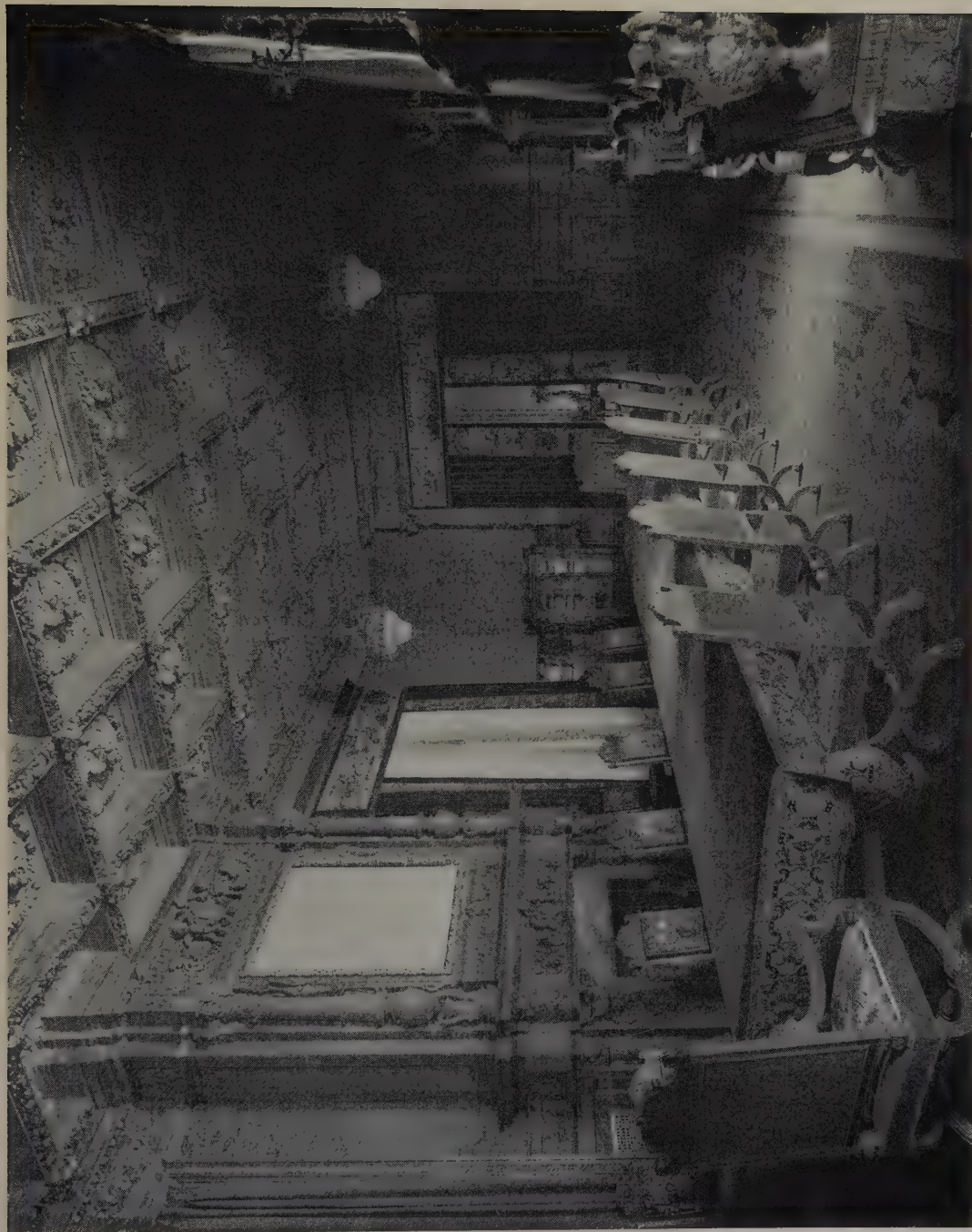
All the rooms on the first and second floor open upon an inner court, according to the plan which is familiar in the architecture of the southern continental countries. The central fountain in such a court is usually one of its most characteristic fea-

tures, the splashing water adding an effect of coolness, which is doubly welcome in high temperature climates.



INNER COURT
WITH FOUNTAIN

"WHITEHALL," PALM BEACH
FLORIDA



GRAND DINING SALON IN FRANCOIS I STYLE
RESIDENCE OF H. M. FLAGLER, ESQ.
"WHITEHALL," PALM BEACH, FLORIDA

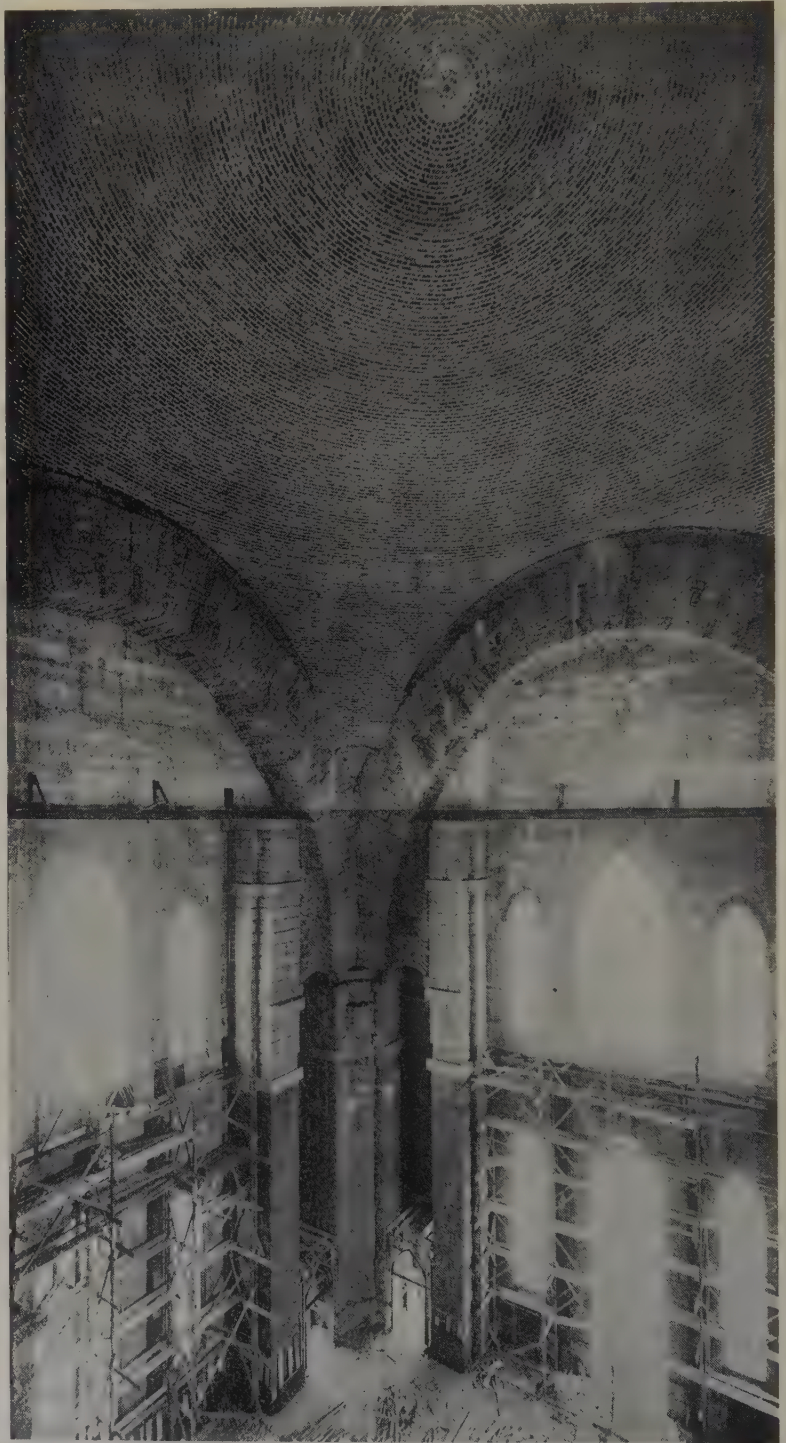
Dome of Cathedral of St. John the Divine

THE DOME OF THE CATHEDRAL OF ST. JOHN THE DIVINE

A REMARKABLE dome has recently been completed in the construction of the Cathedral of St. John the Divine on Morningside Heights, New York City, in a fashion that has excited wonder and admiration among architects, engineers and builders. The four great arches which are to support the spire are shown in one of the illustrations herewith as they appeared when the construction of the masonry dome was begun. The cathedral will extend for the major portion of its length west from the western arch, the transept running from the north and south arches. For the purpose of holding services in that portion of the cathedral already built the openings under the arches have been filled with temporary walls of concrete. The dome, which serves as roof, is in part a permanent structure.

The important feature of this project has been the manner of building the temporary dome of thin, flat tiles. The work was carried out by the enterprise of Mr. Rafael Guastavino, under the sanction of Mr. La Farge, the architect, and Mr. Barclay Parsons, consulting engineer. The manner in which the dome has been laid without any inside support is understood to have been invented and applied in earlier pieces of work by the elder Mr. Guastavino, but the present undertaking, in view of the large scale, was considered nothing short of audacious. All false work and heavy staging were dispensed with.

At all times during the advance of the work the incomplete dome was self supporting. Bricklayers' scaffolds were built up on the shell as the latter grew. The tiles in the lower course being only



INTERIOR OF DOME
CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, ARCHITECTS
RAFAEL GUASTAVINO, BUILDER

Dome of Cathedral of St. John the Divine

slightly inclined from the vertical and set on edge, the work at this point resembled the laying of an ordinary vertical circular wall. As the work advanced exterior scaffolds were built up almost vertically but following the angle, until the overhang reached a stage where the surface had become flat enough for men to work on it directly. From this point on the men were supported on the incomplete arching shell of tile, reaching over the edge of the last course to lay.

This extraordinary situation was made possible by reason of the fact that in the ingenious method of construction followed in overlaying the courses the shell was for all practical purposes monolithic.

The first pendentive course was laid May 1, 1909; the last, June 7; the dome was completed August 16.



EXTERIOR SHOWING DOME

CATHEDRAL OF ST. JOHN THE DIVINE



DOME IN COURSE OF CONSTRUCTION

CATHEDRAL OF ST. JOHN THE DIVINE

Architectural League Exhibition



HOUSE AT BAYBERRY POINT
ISLIP, L. I.

GROSVENOR ATTERBURY
ARCHITECT

ARCHITECTURAL LEAGUE EXHIBITION

THE Architectural League of New York held its twenty-fifth annual exhibition last month. The display was marked by an emphasis upon those features which appeal directly to the layman and the general public. This policy has much to commend it. Stimulating the interest of the outside public is one of the most important opportunities which these shows afford. The two secondary galleries were ablaze with color provided by the many works of mural decoration which engage the energies of so many of our painters, at times to the detriment of the painters' exhibitions proper.

One or two features arrested the visitors' attention at once. The tapestries made by Mr. Albert Herter, and under his direction for the house of the late Mr. Hariman at Arden, which have already been noticed in recording the exhibition at the National Arts Club recently, formed an unusual exhibit. Two large imposing doors and transom for the chapel of the United States Naval

Academy at Annapolis were on view by Miss Evelyn B. Longman, a pupil of Daniel C. French. Among other examples of sculpture were Miss Enid Yandell's fountains and the panels in plaster for the outdoor pulpit for Grace Church, New York, by Mr. Roiné, described elsewhere in this issue. A special personal interest attached to the working cartoon by Sir Edward Burne-Jones for a mosaic head with a number of autographic working directions around the margin. F. D. Millet's thirteen panels painted for the Cleveland Trust Company of Cleveland, Ohio, illustrate historical conditions in the early settlement of the local lake district. The color is sharp and positive and if the panels make no pretense to charm they are presumably well adapted to the conditions of lighting in which they are to be placed. John W. Alexander's decorative panel is interesting. Mr. Blashfield was represented by a number of studies for his decorations in the Federal Building at Cleveland, Ohio, in which his thoughtful, well-ordered draughtsmanship was once more in evidence. The Wilkes-Barre Court House mural



HOUSE AT BAYBERRY POINT
ISLIP, L. I.

GROSVENOR ATTERBURY
ARCHITECT

Architectural League Exhibition

painting by Kenyon Cox, recently reproduced in this magazine, was awarded the medal for painting. Robert W. Ryland, Arthur Crisp, Mr. Blendon Campbell and others helped with their contributions to pitch the exhibition in a high note of color. W. J. Fosdick's "incised line paintings" on wood have all the brilliancy of illuminations.

While features of this description, however; save the galleries from any forbidding aspect, the prime interest of these annual shows rests, of course, on the architectural work proper. Midway between these two extremes should be mentioned the designs submitted in competition for the Henry O. Avery prize. The subject for the year was a Renaissance altar and reredos for a church of moderate size.



EARLE HOUSE

WALLIS AND ROGERS, ARCHITECTS

The design to which the prize was awarded had been executed by Frank A. Colby, architect; Frederick Wilson, mural decorator, and Carl Heber, sculptor. At each end of the reredos, which is



HOUSE AT CEDARHURST, L. I.

LOUIS BOYNTON, ARCHITECT

An Attractive House of Moderate Cost



HOUSE OF WILLIAM R. WEBSTER, BRIDGEPORT, CONN.

JOSEPH W. NORTHROP, ARCHITECT

surmounted by a mosaic of the Ascension, stands a large statue of a saint. The carving of the reredos was in general elaborate.

Work of outstanding quality in public and semi-public buildings was shown by such architects as Carrere & Hastings; McKim, Mead & White; Delano & Aldrich; Cram, Goodhue & Ferguson; Howells & Stokes, and Swartout & Litchfield.

In country-house designing Grosvenor Atterbury sent photographs of his attractive treatment of a house at Bayberry Point, in which the building and the garden walls sit snugly on the land in their somewhat unusual setting. A house by Louis Boynton, at Cedarhurst, L. I., displayed an effective use of an upper outdoor room. The Earle house, by Frank E. Wallis and W. J. Rogers, associated, was one of several of their buildings shown in photographs which indicated a facility for keeping to practical requirements without loss of distinction. Country houses by Mann & MacNeille included a well-devised exterior for the residence of E. J. Jewett, at Englewood, N. J.

A HOUSE of moderate cost in Bridgeport, Conn., designed by Joseph W. Northrop, architect, appears in the illustration shown above. With a simple and unpretentious exterior and with comparatively little assistance in surroundings, the architect has succeeded in making a roomy, well-lighted building of a sensible and commendable type. By varying the wall surface in the two textures of brick and stucco and by the use of a broad, if somewhat high-pitched roof, he has minimized the height, which was probably a difficult but altogether essential feature of the scheme.

THE Wesson House, in Springfield, Mass., designed by Robins & Oakman for Frank H. Wesson, is in the residential quarter of the town, but is removed sufficiently from the more crowded portions to allow a certain amount of space surrounding the buildings and thus secure an effective setting. The site, on the other hand, has been carefully studied,

A House by Robins and Oakman



HOUSE FOR FRANK H. WESSON, SPRINGFIELD, MASS.

ROBINS AND OAKMAN, ARCHITECTS

in order to preserve the view from the building itself. The land tops a bluff on the bank of the Connecticut River, which describes a curve below and gives a view of some ten miles up and down the stream.

The structure is of terra-cotta blocks, which have been stuccoed. The roof is of tile. The interior woodwork of the main rooms is of ash, with a plain wax finish.



INTERIOR, WESSON HOUSE

ROBINS AND OAKMAN, ARCHITECTS

A House by Robins and Oakman

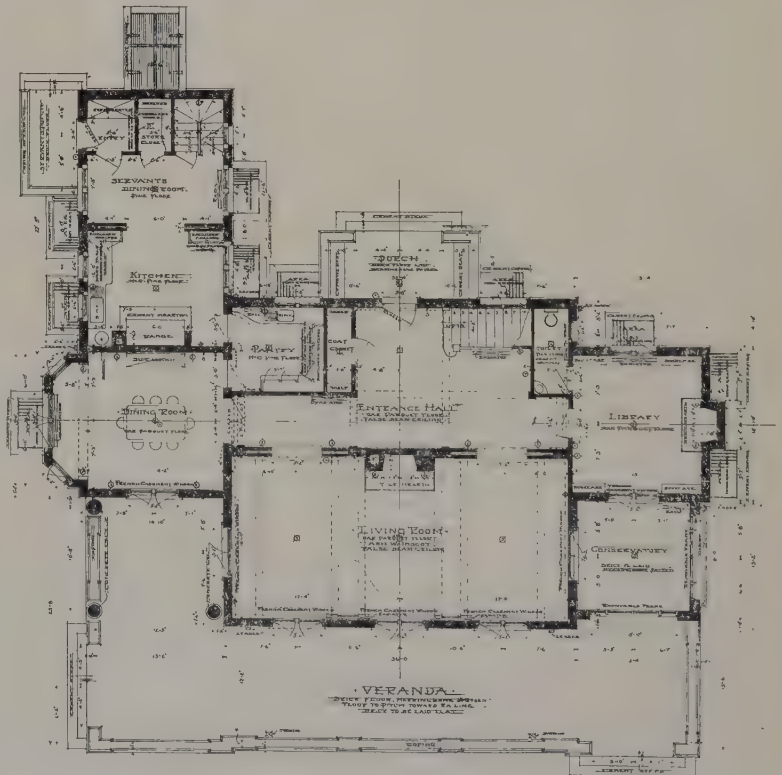


WESSON HOUSE FROM STREET

ROBINS AND OAKMAN, ARCHITECTS

The architects have made the veranda an important feature of the plan. Upon it the living room gives directly by three French casement windows, hinged to swing open as doors. On the farther wall of this room, opposite the central windows, is the fireplace, with a roomy tile hearth. The chimney rising from the center of the main roof marks this as the center point of the ground-floor plan. To the rear of the chimney and partition wall is the entrance hall, running back to the rear porch and street entrance, which appears in the view above, and extended on either side as an open passageway to the library and the dining room at either extreme. On the dining-room side the structure is extended to the rear for the kitchen, servants' dining room, entry and stairs and storerooms. These quarters of the house are brought into a compact group, without crowding, and with good light, though, of course, with no windows giving on the thoroughfare. The veranda is in effect thrown

and living room. The library has an open fireplace of brick, and radiators under the window.



WESSON HOUSE
FIRST FLOOR PLAN

ROBINS AND OAKMAN
ARCHITECTS

round three sides of the well-portioned spacious living room, though on the library side the veranda is cut off and the space devoted to the conservatory, with second-floor rooms above. The floor of the veranda is in brick and pitches toward the railing. The floors of the living room, library, entrance hall and dining room are of oak parquet and false beam ceilings are used in the hall

Pennsylvania Academy Exhibition



THE BLACK SQUALL

BY PAUL DOUGHERTY



Jennie Sesnan Gold Medal, 1910

SUMMER SEA

BY CHILDE HASSAM

THE PENNSYLVANIA ACADEMY EXHIBITION

THE one hundred and fifth exhibition of the Pennsylvania Academy of the Fine Arts remains on view in Philadelphia until the 20th of this month. It is important and will more than repay a visit. This year there is no *clou* in the arrangement, as there has often been in past years. For this very reason the general high range of paintings is all the more noticeable.

The jury of selection and award consisted of W. Elmer Schofield, chairman; Thomas P. Anshutz, Frank W. Benson, Emil Carlsen, Charles H. Davis, Charles W. Hawthorne, Robert Henri, Joseph T. Pearson, Jr., Carroll S. Tyson, Jr., Frederick P. Vinton and Irving R. Wiles. The following prizes were awarded:

To Howard Gardiner Cushing for his *Portrait*, the Temple gold medal for the best picture painted in oil, without regard to subject.

To J. Alden Weir for his landscape entitled *The Hunter's Moon*, the Walter Lippincott prize of three hundred dollars.

To Childe Hassam for his painting entitled *The*

Summer Sea the Jennie Sesnan gold medal for the best landscape.

To Adolphe E. Borie, III, for his portrait entitled *Lady with Black Scarf*, the Carol H. Beck gold medal for the best portrait.

To Mrs. Alice Mumford Roberts, for her painting entitled *The Morning Air*, the Mary Smith prize for the best picture painted by a woman resident in Philadelphia.

The number of artists exhibiting was 370; the number of paintings shown, 495; the works of sculpture, 112.



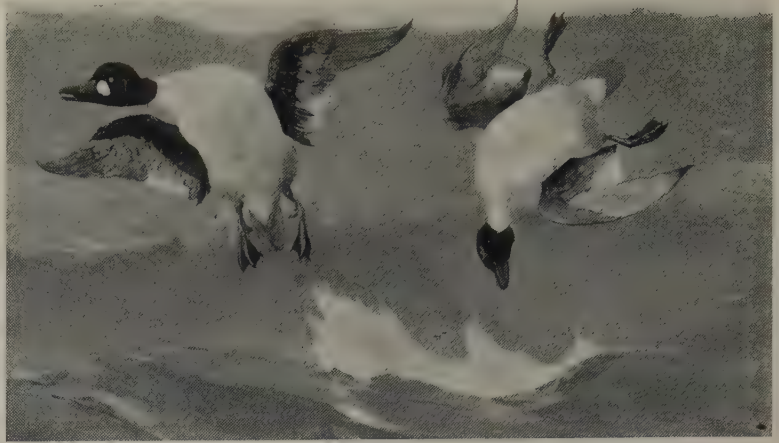
HILLS OF BYRAM

BY DANIEL GARBER

Pennsylvania Academy Exhibition

The sculpture in these exhibitions holds normally a secondary place, owing to the output which is available, the limitations of space and the unfortunate conditions of lighting in those galleries to which the sculpture has to be for the most part confined. The showing is representative, though confined for the most part to works of small scale. A group of five characteristic notes of the West from the hand of the late Frederic Remington serves as a reminder of the loss which his death has entailed in facile and incisive record of all but past conditions.

Perhaps the most extraordinary exhibit among the paintings was Mr. Tarbell's huge portrait group entered as "unfinished." This is so out of the usual range of the painter's work and so assertive in its mere size that it immediately raises doubts. How far it can be vitalized no one can say beforehand, but if Mr. Tarbell succeeds later in striking twelve with this work he will have reached out and



RIGHT AND LEFT

BY WINSLOW HOMER

grasped a hard-won success. At present the horses and dog are mere dummies and the figures are too obvious in their poses. John S. Sargent's skill is shown in the portrait of Joseph Pulitzer, a keen delineation, and in the portrait of Dr. J. William White, of Philadelphia, painted last summer, and now for the first time publicly exhibited, a work in which the color scheme is rich and somberly bril-



Waller Lippincott Prize, 1910

THE HUNTER'S MOON

BY J. ALDEN WEIR



PORTRAIT OF
A LADY

BY GEORGE DE FOREST
BRUSH

Pennsylvania Academy Exhibition



Temple Gold Medal, 1910

PORTRAIT

BY HOWARD GARDINER CUSHING

liant. John W. Alexander's portrait of the late Richard Watson Gilder is a record dating some

years back. George DeForest Brush's *Portrait of a Lady* has an exquisite, painstaking sureness of effect. Mr. Borie's portraits are workmanlike and direct. Mr. Cushing repeats his now familiar essays in sparkling brush work and effective drawing. Robert Henri continues vigorous and sharp, with an air of almost reckless and instantaneous attack, admitting, or, perhaps, requiring, no second thoughts.

The landscapes run almost the whole gamut of our present painting, from Mr. William Glackens's biting palette and outwardly careless brush work to Mr. Tryon's profound gentleness, as in the *Autumn Sunset*, with its finely inwrought haze. Sentiment and a high degree of control save Mr. Alden Weir's charming *Hunter's Moon* from emptiness. Like Mr. Groll he has here painted the sky on a low pedestal of land, but he has further essayed to put the moon itself in his picture, and the success with which he has done so without raising the odds too heavily against him is remarkable. In a different manner Mr. Redfield and Mr. Schofield paint the air, as well as the land under and behind it. Other men, like Mr. Dougherty, endeavor to get the solidity, the weight and impact of material substance. His seas and rocks make an interesting contrast to Mr. Hassam's, for whom the surfaces of water and



Carol H. Beck Gold Medal, 1910

LADY WITH BLACK SCARF

BY ADOLPHE BORIE



Mary Smith Prize, 1910

THE MORNING AIR

BY ALICE MUMFORD ROBERTS

In the Galleries

weather-beaten stone are composed of a thousand little mirrors all flashing with the many colors of their various lights.

Reverting to sculpture visitors will find that R. Tait MacKenzie's portrait in low relief of Dr. S. Weir Mitchell and other of his portraits betray the zest of the professional training which aids this artist in his physiological vision. Chester Beach's five or six exhibits represent a talent that is advancing probably for a wider recognition and more abundant opportunity. The deeply studied delicacy of Bela L. Pratt's modeling was shown in the *Dance* panel for the new Boston Opera House. J. Scott Hartley, Charles Grafly, Adolph A. Weinman and Eli Harvey are represented in characteristic fashion. An interesting project by A. Phimister Proctor is the working model for one of four colossal tigers for the new Piney Branch Bridge in Washington, D. C. Among the women sculptors represented are Abastenia St. Leger Eberle, Emily Bishop, Anna Coleman Ladd, Edith Woodman Burroughs, Martha M. Hovenden, who shows an interesting portrait in colored wax, and Olga Popoff. While the group of sculpture as a whole was representative of only certain features of contemporary effort, the variety of intention is noticeable, and the group deserves better attention than it is ordinarily likely to receive from the visitor to these exhibitions, wherein the in-

terest must be preponderatingly centered on the work of the painters.

IN THE GALLERIES

N. E. MONTROSS has moved his galleries from 372 Fifth Avenue to No. 550 Fifth Avenue, between Forty-fifth and Forty-sixth streets. He opened with an exhibition of twenty-two paintings, made up for the most part of loans from the Freer collection of the National Gallery, Washington, and from the collection of Col. Frank J. Hecker. Four artists were represented—T. W. Dewing, A. H. Thayer, D. W. Tryon and James McNeill Whistler. Mr. Thayer's paintings were three in number, and included *The Monadnock*, which is familiar to our readers. There were also three examples of Whistler's work. Six paintings were shown by Mr. Dewing in his characteristic manner. Ten of Mr. Tryon's paintings were shown. Earlier exhibitions at the Montross Galleries included a noteworthy group of paintings by Mr. Eduard J. Steichen, together with some of his photographs, among which his familiar *Rodin* drew renewed attention. The paintings formed an arresting group of landscapes of unusual quality,

In addition to the exhibition of portrait busts by Courtenay Pollock, which we have already noticed,

Scott & Fowles, at their galleries, 590 Fifth Avenue, have shown recently a portrait of the Hon. Mrs. Frederic Keppel; by Hoppner. Mrs. Keppel was a niece of Horace Walpole, a sister of the Duchess of Gloucester, whose portrait by Gainsborough is one of the treasures of the Taft Collection, and was the wife of the Bishop of Exeter. Unlike the Gainsborough portrait, in which the sitter rejoiced in a high-erected coiffure, the sitter here wore her hair



Courtesy of C. W. Kraushaar

THE COAST OF BRITTANY

BY J. McNEILL WHISTLER

In the Galleries

simply, but powdered. The portrait is an interesting example of Hoppner's art. Without descending to the position of a copyist, Hoppner appears to have modeled his style of painting after the manner of Sir Joshua Reynolds. Although most of his work was done in portrait painting he showed a fondness for landscape. Several of his sketches in chalk, of great beauty, are in the Print Room of the British Museum. Since the revival of interest in his portraits several of them have brought very high

prices. It is recorded that his portrait of Lady Louisa Manners at the Peel sale in 1901 fetched 14,050 guineas, which at the time was the highest price ever given for a picture in England.

The Whistler at the Kraushaar Galleries, 260 Fifth Avenue, is of an unusual order. *The Coast of Brittany* was painted in 1861, and shows the tact with which the artist transcribed a faithful picture of a natural scene. The stretch of sand, the highly lighted sea, the tumbled rocks of the shore and the

reclining figure of the girl are set forth with downright attention to fact but with a fine skill in the uses of tone and the possibilities of pleasing composition.

In the Oehme Galleries, 467 Fifth Avenue, there has been shown a collection of ten pictures by E. Irving Couse, depicting the picturesque types of Pueblo Indians of Taos, New Mexico.

The American Society of Miniature Painters has held its annual exhibition in the Knoedler Galleries, 355 Fifth Avenue, and gave a good account of itself. Among the exhibitors whose work was of outstanding interest were Miss Laura Coombs Hills and Mrs. Lucia Fuller. A group of ten miniatures by Miss Martha S. Baker showed a grasp of the peculiar qualities of the



Courtesy of M. Knoedler & Co.

PORTRAIT OF MRS. HENRI A. L. HOGUET

BY MISS SEARLE

medium, an interest in character and well-handled drawing. Miss Searle's portrait of Mrs. Henri A. L. Hoguet was well posed and carefully studied in color. Mrs. Carlola Saint-Gaudens showed a faithful portrait of the late Augustus Saint-Gaudens. Miss Welch, whose work was recently set forth in these columns, struck a welcome note, and the work of William J. Baer, the president of the society, carried his familiar marks of distinction. Out of 297 miniatures

submitted only 98 were accepted, 35 of which had been contributed by members of the society.

An incident of considerable personal interest was the discovery by Mr. Knoedler in one of his store-

room galleries of a painting by Homer Martin. This was identified as a transcript of the scene at Fort Henry, on Lake Champlain. William T. Evans, it was reported, bought the painting with the

ultimate purpose of adding it to the National Gallery collection at Washington, and the proceeds of the sale were forwarded to the painter's widow, who is living at an advanced age with one of her sons in California.

Sixteen canvases by Irving R. Wiles gave new evidence of serious artistry. The portrait of Henry Wolf, the engraver, remains an excellent example of the painter's powers of characterization.



Courtesy of Oehme Galleries

CAPE MARTIN

BY HARPIGNIES



Courtesy of Oehme Galleries

CHILDREN ON THE BEACH

BY B. J. BLOMMERS



"WESTMINSTER," FROM THE OIL-PAINTING
BY ALBERT GOODWIN, R.W.S.

(By permission of The Fine Art Society.)